

18th Meeting of the Council of Pacific Arts



Working and Information Papers

Noumea, New Caledonia

19 - 21 September 2002

SPC
700.99
MEE 2002



Secretariat of the Pacific
Community

LIBRARY
SECRETARIAT OF THE
PACIFIC COMMUNITY



LIBRARY
SECRETARIAT OF THE
PACIFIC COMMUNITY

18th Meeting of the Council of Pacific Arts

**SPC Headquarters
Noumea, 19 – 21 September 2002**

**PROVISIONAL PROGRAMME
(9/9/2002)**

THURSDAY 19 SEPTEMBER

OPENING SESSION

- 9.00am Official Opening
- 9.10am Elections
a) Chairperson
b) Vice-Chairperson
c) Drafting Committee
- Working Hours
Adoption of Agenda
- 9.30am Break – Official photographs
- 10.00am Meeting Resumes
- Reports**
- The 17th meeting of the Council of Pacific Arts
a) Confirmation
b) Matters Arising and follow up actions
- 10.15am First evaluation of Ministerial meeting of Ministers of Culture
- 10.30am The 8th Festival of Pacific Arts CD ROM (Presentation by a representative of the ADCK)
- 11.30am The 8th Festival of Pacific Arts Book (presentation by a representative of the ADCK)
- 12.00pm Lunch
- 2.00pm Meeting Resumes
The 3rd meeting of the Executive Board of the Council of Pacific Arts
a) Confirmation
b) Matters arising and follow up actions
- 2.15pm The Cultural Affairs Programme web site (Presentation given by Mr. Bruno Quintero – website designer)
- 3.00pm Council of Pacific Arts Induction package
- 3.15pm Break
- 3.30pm Meeting Resumes
Council of Pacific Arts Rules of Procedure **(WP 1)**
- 4.00pm Executive Board of the Council of Pacific Arts Rules of Procedure **(WP 2)**
- 5.00pm Close of Session

FRIDAY 20 SEPTEMBER

- 9.00am Meeting Resumes
- Cultural Affairs Programme Activity Report (**WP 3**)
- 9.30am The Economic Valuing of Culture (Presentation given by the SPC Cultural Affairs Adviser) (**INF 1**)
- 10.00am Break
- 10.15am Meeting Resumes
- The SPC Corporate Plan (Presentation given by the SPC Planning Unit) (**INF 2**)
- 10.45am The Cultural Affairs Programme Strategic Plan (**WP 4**)
- 11.30am **The 9th Festival of Pacific Arts**
- The Concept, Logo and Theme (**WP 5**)
- 12.00pm Lunch
- 2.00pm Meeting Resumes
- The Organisation of the 9th Festival of Pacific Arts
- 2.30pm The Festival Programme and Content (**WP 6**)
- 3.00pm Break
- 3.15pm Meeting Resumes
- Broadcasting, media issues and film rights (**WP 7**)
- 5.00pm Close of Session

SATURDAY 21 SEPTEMBER

- 9.00am Meeting Resumes
- Other Business**
- 9.30am Festival Flag (**WP 8**)
- 10.00am Dates for next Council meeting
- 10.30am Close of Session
- 4.30pm Consideration and adoption of the Report
- 5.30pm Closing of the Meeting
-

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

GENERAL INFORMATION FOR PARTICIPANTS

Welcome to Noumea.

LOCATION	The Conference room is located in the SPC Conference Centre, along the foreshore of Anse Vata, Noumea. Your Hotel should be able to direct you.								
PROCEDURE	At its first working session, the Moderator will invite the meeting to approve the agenda and working hours etc.								
DRESS	Dress will be informal for the opening ceremony and during the working sessions.								
SMOKING	SPC has been declared a non-smoking area since January 1992. It would be appreciated if this rule is strictly adhered to. Smoking is allowed only in non-enclosed areas of the SPC.								
INSURANCE	Attention is drawn to the fact that the Pacific Community does not insure participants while at the meeting or during travel to or from the meeting, and will not be responsible for any expenses arising out of sickness, injury, other disability or loss of life.								
TRAVEL	All tickets should be handed to the meeting secretary, at the conference office, before Tuesday 9 April 2001, so that return bookings may be confirmed.								
MAIL	Incoming mail will be placed in pigeon-holes in the conference office. Each participant will be allocated a pigeon-hole.								
FAXES	<p>Outgoing faxes are to be handed to the meeting secretary. The cost of faxes will have to be paid to the meeting secretary at the following rates:</p> <table><tr><td>Pacific countries:</td><td>100 CFP per page</td></tr><tr><td>Asian countries:</td><td>150 CFP per page</td></tr><tr><td>USA and Canada:</td><td>150 CFP per page</td></tr><tr><td>Europe:</td><td>150 CFP per page</td></tr></table> <p>A receipt will be issued by the finance office if needed. Fax services are also available at most hotels.</p>	Pacific countries:	100 CFP per page	Asian countries:	150 CFP per page	USA and Canada:	150 CFP per page	Europe:	150 CFP per page
Pacific countries:	100 CFP per page								
Asian countries:	150 CFP per page								
USA and Canada:	150 CFP per page								
Europe:	150 CFP per page								

TELEPHONE

Pacific Community numbers: 687 + 26.20.00 and 687 + 26.20.11

Overseas telephone calls: To facilitate overseas telephone calls for participants, a card telephone has been installed in the booth located in the Conference Centre hallway. Telephone cards can be bought in the bookshops of the Palm Beach shopping centre on the beach front. To get a telephone line overseas dial 00, wait for a tone and then dial the country and area codes and the telephone number.

Local telephone calls can be arranged as usual with the meeting secretary in the meeting office, however, it is not possible to make long-distance calls.

**ENCASHMENT OF
CHEQUES**

Travellers' cheques can be cashed at hotels. There is a bank exchange at the Banque Nationale de Paris (BNP), situated between the old SPC headquarters and Hotel Nouvata which is open from Monday to Friday from 7.20 a.m. to 3.45 p.m.

**SPC SHOP
PURCHASES**

Purchases of duty-free goods may be made at the Pacific Community shop by participants on production of their meeting name-tag. A selection of household goods is also available.

Hours

The shop will be open every day from 3.00pm-5.00pm.

Payment

Payment must be made in French Pacific Francs (CFP) at the time of purchase.

Please note that the agreement between the Pacific Community and the French Administration which allows the operation of the shop stipulates that purchases are for the personal use of participants only.

**MEDICAL AND
DENTAL
ATTENTION**

Any participant requiring assistance in arranging an appointment for medical or dental attention should contact the Meeting Secretary in the Conference Office.

However, urgent cases are referred to the Polyclinic for immediate attention which is located 100 metres from the Pacific Community.

NOTICES

A notice board is placed in the conference office.

TRANSPORT

There is a frequent bus service between town and Anse Vata and vice versa, but not at regular intervals. The fare is 120 frs CFP for one way during weekdays and 140 frs CFP for weekends and public holidays.

Taxis are available: Tel. 28.35.12 or 28.53.70.

Drive-yourself cars may be hired. Information can be obtained from your hotel.

ENQUIRIES

For any information which is not covered in this paper, please enquire from the Meeting Secretary.

CONTACT PEOPLE

Ms. Rhonda Griffiths, Tel: 26 01 42 (Work) Tel: 24 14 18 (Home)

Ms. Patricia Perpère, Tel: 26 20 00 (Work) Tel: 27 45 86 (Home)

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

DIX-HUITIÈME RÉUNION DU CONSEIL DES ARTS DU PACIFIQUE
(Nouméa, Nouvelle-Calédonie, 19-21 septembre 2002)

PROVISIONAL LIST OF PARTICIPANTS

LISTE PROVISOIRE DES PARTICIPANTS

American Samoa
Samoa américaines

Ms. Le'ala Elisara
Executive Director
Arts Council
P.O. Box 1540
PAGO PAGO 96799
Tel. : (684) 633 4490
Fax : (684) 633 2059
E-mail : ascach@samoatelco.com

Australia
Australie

Ms Cathie Craigie
Director
Aboriginal and Torres Strait Islander Arts
Australia Council
372 Elisabeth Street, Surry Hills
SYDNEY 2010, NSW
Tel.: (61) 292169170
Fax: (61) 292159061
E-mail: c.craigie@ozco.gov.au

Cook Islands
Îles Cook

Hon. Jim Marurai
Minister for Cultural Development
P.O. Box 8
RAROTONGA
Tel. : (682) 21464
Fax : (682) 22425
E-mail : jmarurai@oyster.net.ck

Mr Sonny Williams
Secretary,
Ministry of Cultural Development
P.O. Box 8
RAROTONGA
Tel. : (682) 23725
Fax : (682) 20725
E-mail : sonny@culture.gov.ck

Fiji
Îles Fidji

Mr. Peni Cavuilagi
Director of Culture and Heritage
P.O Box 1260
SUVA
Tel. : (679) 3304 342
Fax: (679) 3302 060
E-mail : pcavuilagi@connect.com.fj

Ms Mere Ratunabuabua
Senior Cultural Development Officer
P.O Box 1260
SUVA
Tel. : (679) 3312 788
Fax: (679) 3302 060
E-mail : culturemere@connect.com.fj

French Polynesia
Polynésie française

Mme Martine Rattinassamy
Chef du service de la Culture et du Patrimoine
BP 2551
TAHITI, 98713, PAPEETE
Tel. : (689) 501501
Fax : (689) 42 42 85

Hawai'i

Mrs Mapuana de Silva
Council Representative for Hawai'i :
Halau Haloa
1110 'A'alapapa Dr
KAILUA, 96734-2171
Tel. : (808) 261 0689
Fax : (808) 261 7330
E-mail : MapuanadS@mns.com

Ms Melody Kapilialoha Mac Kenzie
Indigenous Cultural Rights Advisor for Halau Haloa
579 Kaneapu Pl.
KAILUA, HI 96734
Tel. : (808) 262 6301
E-mail : kaneapu@att.net

Mr Kihei de Silva
1110 'A'alapapa Dr
KAILUA, 96734-2171
Tel. : (808) 261 0689
Fax : (808) 261 7330
E-mail : Kaohao@prodigy.net

Kiribati

Mr. Tekautu Ioane
Cultural Officer
BIKENIBEU, TARAWA
Tel. : (686) 28211
Fax : (686) 28334

Marshall Islands
Îles Marshall

Ms. Bernice Joash
Alele Museum Board of Directors
MAJURO
Tel. : ()
Fax : ()
E-Mail :

Nauru

Hon. Ross Cain
Minister for Works, Home Affairs,
Women and Culture
Tel. : (674) 444 3133/ ext 321/304
Fax : (674) 444 3776

Joy Heine
Ministry for Works, Home Affairs,
Women and Culture
Tel. : (674) 444 3133/ ext 321/304
Fax : (674) 444 3199/444 3803
E-mail : ienininu@hotmail.com

New Caledonia
Nouvelle-Calédonie

Mme Déwé Gorodey
Vice-Présidente du Gouvernement
Chargée de la Culture, Jeunesse et des Sports
BP M2
98849 **NOUMEA CEDEX**
Tel. : (687) 246-586
Fax : (687) 246-590

Aotearoa/New Zealand
Nouvelle-Zélande

Mrs. Cecile Hillyer
Consul-General
New Zealand Consulate-General
B P 2219
98846 **NOUMÉA** Cedex
Tel. : (687) 27 25 43
Fax : (687) 27 17 40
E-Mail : cecile.hillyer@mfat.govt.nz

Niue

Mr. Robin Hekau
Cultural Affairs Officer
P.O Box
ALOFI
Tel. : (683)
Fax : (683)
E-mail :

Northern Mariana Islands
Îles Mariannes du Nord

Mr Robert H. Hunter
Executive Director
Commonwealth Council for Arts & Culture
P.O. Box 5553 CHRB, Capitol Hill
SAIPAN, MP 96950
Tel. : (670) 322 9982/3
Fax : (670) 322 9028
E-mail : galaidi@vzpacifica.net/lolo@vzpacifica.net

Palau

Hon. Alexander Merep
Minister of Community and Cultural Affairs
Office of the Minister
KOROR 96940
Tel. : (680) 488 1126
Fax : (680) 488 3354
E-mail : mcca@palaunet.com

Ms Faustina K. Rehuher
Director
Belau National Museum
P.O. Box 666
KOROR 96940
Tel. : (680) 488-2841
Fax : (680) 488-3183
E-mail : orakiruu@belau.com / bnm@palaunet.com

Ms. Yvonne Singeo
Head of the Festival Secretariat
KOROR 96940
Tel. : (680)
Fax : (680)
E-mail :

Papua New Guinea
Papouasie-Nouvelle-Guinée

Dr Jacob Simet
Executive Director
National Cultural Commission
P.O. Box 7144
Boroko, NCD
PORT-MORESBY
Tel. : (675) 323-5111/310-2000
Fax : (675) 325-9119

Pitcairn Island
Pitcairn

Mr Leon Salt
Commissioner for Pitcairn Islands
Office of the Governor of Pitcairn
Henderson, Ducie and Oeno Islands
P.O Box 105 696
AUCKLAND
Tel. : (64) 9 366 0186
Fax : (64) 9 366 0187
E-mail : admin@pitcairn.gov.pn

Samoa

Mr Magele Laufala Isaako
Secretary for Youth, Sports and Culture
Government of Samoa
APIA
Tel. : (685) 21997
Fax : (685) 23639

**Solomon Islands
Îles Salomon**

Mr. Lawrence Foana'ota
Salomon Islands National Museum
P.O. Box 313
HONIARA
Tel. : (677) 28640/22098
Fax : (677) 23986

Tokelau

Mr. Ioane Tumua
Tel. : ()
Fax : ()
E-mail :

Tonga

Mr. Viliami Takau
Director of Education, Youth Sports and Culture
Ministry of Education
P.O. Box 61
NUKU'ALOFA
Tel : (676) 23511/24220
Fax : (676) 33596/23866
E-mail : moe@kalianet.to

Hon. Albert Tu'ivanuavou Vaea
Secretary, Tonga Traditions Committee
The Royal Palace
P.O. Box 6
NUKU'ALOFA
Tel. : (676) 26644
Fax : (676) 24102
E-mail : tonttrcom@kalianet.to

Tuvalu

Mr. Fakavae Taomia
Permanent Secretary
Ministry of Home Affairs & Rural Developments
Government of Tuvalu
FUNAFUTI
Tel. : (688) 20172
Fax : (688) 20821
E-mail : psechard@tuvalu.tv

Vanuatu

Mr Peter Kolmas Jackson
Liaison Officer
Culture Religion and Archives Unit
P.O. Box 326
PORT VILA
Tel. : (678) 25-066/24279(H)
Fax : (678) 26-405
E-mail : Peterkjackson@vanuatu.com.vu

Wallis and Futuna
Wallis et Futuna

M. Sioli Pilioko
Chef du service des Affaires Culturelles
BP 131
MATA-UTU 98600
Tel. : (681) 722667
Fax : (681) 722563

M. Iletefoso Tokavahua - Gata
Elu territorial
Président de la commission de la Culture
et du Tourisme
Chef coutumier
BP 141
MATA-UTU 98600
Tel. : (681) 722862/722504
Fax : (681) 722862/722504

SPEAKERS / INTERVENANTS

PIMA

Ms. Lata Yaqona
Secretary-General
Pacific Islands Museums Association
P.O. Box 2023
Govt Buildings
SUVA, Fiji
Tel. : (679) 3306227/3315944
Fax : (679) 3306227
Mobile : (679) 9937238
E-Mail : pima@is.com.fj

OBSERVERS / OBSERVATEURS

Mrs. Jacquelyn A. Lewis-Harris
Assistant Curator
The Saint Louis Art Museum
Forest Park
1 Fine Arts Drive
ST LOUIS, MO 63110-1380, USA
Tel. : (314) 721 0072
Fax : (314) 721 6172
E-mail : jalharris@hotmail.com/G3@IX.netcom.com

<p>SECRETARIAT OF THE PACIFIC COMMUNITY SECRÉTARIAT GÉNÉRAL DE LA COMMUNAUTÉ DU PACIFIQUE</p>

Ms. Lourdes Pangelinan	Director General /Directeur Général
Mr Yves Corbel	Deputy Director / Directeur général adjoint
Ms Rhonda Griffiths	Cultural Affairs Adviser/Conseillère aux affaires culturelles Tel. : (687) 26 01 42 E-mail : rhondag@spc.int
Ms Patricia Perpère	Meeting Secretary/Secrétaire de la Conférence
Ms Marie-Ange Roberts	Meeting Secretary/Secrétaire de la Conférence
Ms Françoise Bihan-Faou	Reviser/Réviseur
Mr Gérard de Haro	Team Leader Interpreter/ Chef d'équipe
Mr Roy Benyon	Interpreter/Interprète
Mme Valérie Hassan	Interpreter/ Interprète
Mme Marie-Françoise Bourgoïn	Translator/Traducteur
Ms Anne Dubois	French Secretary/Secrétaire (section Traduction et Interprétation)
Ms Caroline Besnier	French Secretary/Secrétaire (section Traduction et Interprétation)
Mr Phill Hardstaff	Acting Information Technology Manager/Directeur de la section Informatique par intérim
Mr Gaël Devillers	Foreman Supervisor/Chargé de la maintenance

ORIGINAL : ANGLAIS

SECRETARIAT OF THE PACIFIC COMMUNITY

EIGHTEENTH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19–21 September 2002)

INTERNAL RULES OF PROCEEDURE FOR THE COUNCIL OF PACIFIC ARTS
(Document prepared by the Secretariat)

ERRATUM

Please note that paragraphs 7 & 8 have been amended as follow :

7. The ex officio Chairperson is the representative of the next host country of the Festival.
8. The Vice-Chairperson is the chairperson of the Drafting Committee. The Vice-Chairperson is normally the representative of the host country of the Festival after the next festival, if known and present.

ORIGINAL: ENGLISH

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

INTERNAL RULES OF PROCEEDURE FOR THE COUNCIL OF PACIFIC ARTS

(Document prepared by the Secretariat)

INTERNAL RULES OF PROCEDURE FOR THE COUNCIL OF PACIFIC ARTS

1. The Council of Pacific Arts (hereinafter referred to as the Council) shall operate according to these Rules of Procedure.

FUNCTIONS

2. Formerly known as the South Pacific Arts Festival Council, the Council of Pacific Arts was formed in SPC Noumea in 1975. At this time the Council's main objective was to ensure the Festival of Arts became a permanent event. In 1996, following the establishment of the Cultural Adviser's position and the SPC Cultural Affairs Programme, the Council focussed much of its attention to cultural development in the region with the major goal of preserving Pacific Island heritage for future generations.

3. In 1997, the election of an Executive Board to the Council enabled clear strategies for the preservation of heritage to be identified. In 1997, the legal protection of Traditional Knowledge and Expressions of Culture was identified by the Council of Pacific Arts as a priority for the region.

4. The Council has adopted the following vision and objectives as a mission statement:

We, the indigenous peoples of the Pacific, assert our cultural identity, rights and dignity. We do so, mindful of our spiritual and environmental origins, through our dynamic arts forms and artistic history and traditions.

As indigenous peoples of the Pacific, we share the following objectives:

- (i) Encourage awareness of a collective voice;*
- (ii) Foster the protection of cultural heritage;*
- (iii) Explore and encourage the creation of dynamic new art forms;*
- (iv) Cultivate global awareness and appreciation of Pacific arts and cultures;*
- (v) Promote traditional languages;*
- (vi) Benefit from the wisdom of (our) elders*
- (vii) Support the aspirations of (our) youth;*
- (viii) Advocate a culture of peace through dialogue among the cultures of the Pacific;*
- (ix) Promote cultural development within the social, economic and political development of (our) countries;*
- (x) Encourage the indigenous peoples of the Pacific to continue their efforts for recognition.*

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

CHECK LIST OF DOCUMENTS

Informal Documents

- Provisional Agenda
- General Information
- List of Participants
- Check List of Documents

Working Documents

Working Paper 1 – Internal Rules of Procedure for the Council of Pacific Arts.

Working Paper 2 – Internal Rules of Procedure for the Executive Board of the Council

Working Paper 3 – Cultural Affairs Programme Activity Report

Working Paper 4 – Cultural Affairs Programme Strategic Plan

Working Paper 5 – 9th Festival of Pacific Arts

Working Paper 6 – Provisional Plan of Programme and Activities for the 9th Festival

Working Paper 7 – Draft Media Accreditation Manual

Information Documents

Information Paper 1 – The Economic Valuing of Culture Project

Information Paper 2 – The SPC Corporate Plan

MEMBERSHIP

5. Membership of the Pacific Arts Council is open to peoples of Melanesia, Polynesia, Micronesia and Aborigines of Australia only. One delegate per member country will sit on the Council. Countries are strongly encouraged to nominate indigenous people as their delegates to the Council.

Council representatives should have:

- Knowledge of indigenous arts and culture;
- Ability to actively participate in meeting discussions;
- Understanding of cultural principles;
- Knowledge and understanding of the national and global development trends;
- Ability to influence decision-making processes at the national level.

Meeting Officers

6. Every Council meeting should have a Chairperson and Vice Chairperson.
7. The Chairperson is the representative of the host country of the Festival.
8. The Vice-Chairperson is the chairperson of the Drafting Committee. The Vice-Chairperson is normally the representative of the next host country of the Festival, if known and present.

Participation in Council meetings

9. The CAA, as **Secretariat of the Council**, can take part in the discussion but is unable to vote with the Council members.
10. **Resource personnel** are invited by the Secretariat or the Council to participate in the meeting because of their expertise and experience in the subject addressed. Officers of the SPC can participate as resource personnel. Invited resource personnel can take part in the discussion but are unable to vote with the Council members.
11. **Invited Observers** are normally representatives of aid organisations, donors, non-governmental organisations and technical/professional organisations including universities. An invited observer can take part in the discussion but is unable to vote with the Council members.
12. **NGO Representatives** may also be invited in various capacities. An invited NGO Representative can take part in the discussion but is unable to vote with the Council members.
13. **SPC Officers** are staff and employees of the Secretariat of the Pacific Community. SPC officers, if invited to do so by the Council, can take part in the discussion but are unable to vote with the Council members.

14. *Indigenous Peoples* of the country where the meeting is being held may be invited to attend Council Meetings as observers.
15. *Members of the Press* may be admitted on approval by the Council
16. The nature of the subject discussed normally determines, under the Chairperson's guidance, who should participate in the discussions of the meeting. However, the order of precedence will normally be the Chairperson, Council members and Festival host country representatives, resource personnel, SPC Officers and Observers.
17. A checklist of persons invited to the meeting and attending the Council meeting is compiled and recorded for future reference and information.

SECRETARIAT

18. The Council agreed that the Secretariat of the Pacific Community (SPC), hereinafter referred to as SPC or the Secretariat, would provide the Secretariat for the Council.
19. SPC acts as the Secretariat of the Council through its Cultural Affairs Programme headed by the Cultural Affairs Adviser, hereinafter referred to as the CAA, and through provision of SPC support and technical services to the Council through the CAA.
21. As the Council Secretariat, the CAA is responsible for the organisation of Council meetings and for implementing decisions of the Council, and reports to the Council accordingly. As a member of SPC, the CAA also reports on activities to the SPC Director-General and to SPC members at the meetings of the Committee of Representatives of Governments and Administrations (CRGA) and the Conference of the Pacific Community.

COMMITTEES

21. The Fourteenth Meeting of the Council of Pacific Arts (Apia, Samoa, 20-23 September 1996) set up an Executive Board (hereinafter referred to as the Board) as a standing committee of the Council, to develop cultural goals, objectives and policies to present to the Council of Pacific Arts.
22. Membership of the Board is based on participatory membership of the Council of Pacific Arts. The Executive Board is composed of three members of Polynesia, two from Micronesia, two from Melanesia, one from Australia and one from New Zealand.
23. Members of sub-regions meet as sub-regions during the Council meeting to select their Board representatives and alternates by consensus.
24. Members of the Board hold office for four years and are eligible for re-election.
25. The Board of the Council of Pacific Arts shall operate according to its Rules of Procedure.

MEETINGS

Official languages

26. The official languages of the Council and its meetings are English and French.

Decisions

27. The Council's decisions shall be made in accordance with the following rules:

- (i) Members shall make every effort to reach agreement on matters by way of consensus and there shall be no voting on such matters until all efforts at consensus have been exhausted;
- (ii) Each member shall have one vote;
- (iii) Decisions shall be taken by the affirmative vote of a majority of all members present and entitled to vote;
- (iv) An abstention shall not count as a vote.

Budget

28. The Secretariat bears the cost of the meetings of the Council, through the CAA and its Cultural Affairs Programme. Council meetings are conditional on available funding.

29. In recommending to the SPC Director-General that a Council meeting be held, the CAA needs to prepare a budget and propose a source of funding for the meeting. If full funding for the meeting has been identified from extra-budgetary sources, it is unlikely that SPC will not approve the meeting on funding grounds. If the proposed funding is partly or fully funded from SPC Core budget resources, then the meeting costs will need to be a part of the normal budgetary process of SPC. This means that planning for the meeting will need to start up to two years prior to the meeting.

30. To ensure that full costs of the meeting are accounted for, a budget for the meeting needs to be prepared by the CAA.

Dates and duration

31. Generally, the Council of Pacific Arts meets every two years with the Executive Board meetings being held in the years in between. A council meeting is usually held on the final day of the Festival to reduce costs.

32. The Cultural Affairs Adviser and the Cultural Affairs Programme are responsible for the organisation of the meeting.

33. Following a request by the Council, the CAA recommends to the SPC Director-General when the next meeting of the Council is desirable and its planned duration. The Director-General considers the proposal, taking into account SPC's provisional calendar of meetings, availability of funding and of SPC support services (IT Section, Translation/Interpretation, Administration, Publications, Meeting Secretaries). The Director-General has the sole authority to commit the Secretariat.

34. Each year, the provisional timetable of SPC meetings for the next 18 months is drawn up in November/December and sent out to countries, thus producing an 18-month provisional calendar of events. In the process, some shuffling of dates is often required. Council meetings will be included in the provisional timetable and calendar.

35. Following approval by the Director-General, notification of Council meetings is issued by the Secretariat (in English and French) at least four months in advance. The CAA will copy the information directly to cultural liaisons in each country to expedite communication. Planning meetings are held by the CAA with SPC support services (IT Section, Translation/Interpretation, Administration, Publications, Meeting Secretaries) at least two months in advance of Council meetings to finalise Secretariat arrangements.

36. No specific number of country representatives is required for Council of Pacific Arts meetings and numbers will vary. However, if one month before the meeting, country representation appears to be below expectation, the Director-General must be consulted on whether the meeting should proceed.

37. The CAA will keep Council members fully informed of developments and meeting arrangements.

Working and other papers

38. The agenda, working and information papers will be circulated by the Secretariat well in advance of the date set for the meeting.

Report of the meeting

39. All Council meetings will produce a published report.

40. The CAA is responsible for safekeeping the agreed summary of discussions and making copies available to anyone who requests them.

41. Copies of all previous reports will be available to participants during Council meetings.

Adoption of the report

42. A Drafting committee, chaired by the Vice-Chairperson, meets every day, if necessary, to discuss draft material and production of the report in English and French during the meeting.

43. The Draft report is amended and adopted in principle during the final session of the meeting. The amendments to the draft are compiled by the Secretariat. The Secretariat then produces the final amended report, which is circulated after the meeting to all members.

44. The Council presents its report to the following Council meeting for information.

AMENDMENT TO THE RULES

45. The Council may at any time amend these Rules.

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 - 21 September 2002)

**INTERNAL RULES OF PROCEDURE FOR THE EXECUTIVE BOARD OF THE
COUNCIL OF PACIFIC ARTS**

(Document prepared by the Secretariat)

**INTERNAL RULES OF PROCEDURE
FOR THE EXECUTIVE BOARD OF THE COUNCIL OF PACIFIC ARTS**

1. The Executive Board of the Council of Pacific Arts (hereinafter referred to as the Board) shall operate according to these Rules of Procedure.

FUNCTIONS

2. The Executive Board was set up at the Fourteenth Meeting of the Council of Pacific Arts (Apia, Samoa, 20-23 September 1996) to develop cultural goals, objectives and policies to present to the Council of Pacific Arts.
3. The Board was chartered with the responsibility, subject to the approval of the Council:
 - (i) to identify cultural issues, formulate working papers and establish operational guidelines;
 - (ii) to formulate a cultural policy with emphasis on indigenous Pacific peoples;
 - (iii) to discuss and recommend policy priorities, monitor implementation and evaluate effectiveness of the outcomes;
 - (iv) to discuss any other matters referred to the Board by the Council.

MEMBERSHIP

4. Membership of the Board is based on participatory membership of the Council of Pacific Arts.
5. The Executive Board is composed of three members of Polynesia, two from Micronesia, two from Melanesia, one from Australia and one from New Zealand. Members of sub-regions select their representatives and alternates by consensus.
6. Members of the Board hold office for four years and are eligible for re-election.
7. Alternate members of the Executive Board are required to attend the Board meeting if the Executive Board member is unable to attend the meeting.
8. The host country of the last Festival (either the Festival Director or another representative of the host country if the Festival Director is unavailable) should be automatically invited to attend the Board Meeting as a member, if that country is not a Board member.

Meeting Officers

9. Every Council and Executive Board meeting should have a Chairperson and Vice Chairperson.
10. The Chairperson is the representative of the host country of the next Festival.

11. The Vice-Chairperson is the chairperson of the Drafting Committee. The Vice-Chairperson is normally the representative of the following host country of the Festival, if known and present.

Participation in Board meetings

12. The CAA, as **Secretariat of the Board**, can take part in the discussion but is unable to vote with the Board members.

13. **Resource personnel** are invited by the Secretariat or the Board to participate in the meeting because of their expertise and experience in the subject addressed. Officers of the SPC can participate as resource personnel. Invited resource personnel can take part in the discussion but are unable to vote with the Board members.

14. **Invited Observers** are normally representatives of aid organisations, donors, non-governmental organisations and technical/professional organisations including universities. An invited observer can take part in the discussion but is unable to vote with the Board members.

15. **NGO Representatives** may also be invited in various capacities. An invited NGO Representative can take part in the discussion but is unable to vote with the Board members.

16. **SPC Officers** are staff and employees of the Secretariat of the Pacific Community. SPC officers, if invited to do so by the Board, can take part in the discussion but are unable to vote with the Board members.

17. **Indigenous Peoples** of the country where the meeting is being held are automatically invited to attend Board Meetings as observers.

18. **Members of the Press** may be admitted on approval by the Board.

19. The nature of the subject discussed normally determines, under the Chairperson's guidance, who should participate in the discussions of the meeting. However, the order of precedence will normally be the Chairperson, Board members and Festival host country representatives, resource personnel, SPC Officers and Observers.

20. A checklist of persons invited to the meeting and attending the Board meeting is compiled and recorded for future reference and information.

SECRETARIAT

21. The Council agreed that the Secretariat of the Pacific Community (SPC), hereinafter referred to as SPC or the Secretariat, would provide the Secretariat for the Board as per the Council.

22. SPC acts as the Secretariat of the Board through its Cultural Affairs Programme headed by the Cultural Affairs Adviser, hereinafter referred to as the CAA, and through provision of SPC support and technical services to the Board through the CAA.

23. As the Board Secretariat, the CAA is responsible for the organisation of Board meetings and for implementing decisions of the Board, and reports to the Board accordingly. As a member of SPC, the CAA also reports on activities to the SPC Director-General and to SPC members at the meetings of the Committee of Representatives of Governments and Administrations (CRGA) and the Conference of the Pacific Community.

MEETINGS

Official languages

24. The official languages of the Board and its meetings are English and French.

Decisions

25. The Board's decisions shall be made in accordance with the following rules:

- (i) Members shall make every effort to reach agreement on matters by way of consensus and there shall be no voting on such matters until all efforts at consensus have been exhausted;
- (ii) Each member shall have one vote;
- (iii) Decisions shall be taken by the affirmative vote of a majority of all members present and entitled to vote;
- (iv) An abstention shall not count as a vote.

Budget

26. The Secretariat bears the cost of the meetings of the Board, through the CAA and its Cultural Affairs Programme. Executive Board meetings are conditional on available funding.

27. In recommending to the SPC Director-General that a Board meeting be held, the CAA needs to prepare a budget and propose a source of funding for the meeting. If full funding for the meeting has been identified from extra-budgetary sources, it is unlikely that SPC will not approve the meeting on funding grounds. If the proposed funding is partly or fully funded from SPC Core budget resources, then the meeting costs will need to be a part of the normal budgetary process of SPC. This means that planning for the meeting will need to start up to two years prior to the meeting.

28. To ensure that full costs of the meeting are accounted for, a budget for the meeting needs to be prepared by the CAA.

Dates and duration

29. Generally, since the Council of Pacific Arts meets every two years, Board meetings are held in the years in between.
30. The Cultural Affairs Adviser and the Cultural Affairs Programme are responsible for the organisation of the meeting.
31. Following on from a request by the Board, the CAA recommends to the SPC Director-General when the next meeting of the Board is desirable and its planned duration. The Director-General considers the proposal, taking into account SPC's provisional calendar of meetings, availability of funding and of SPC support services (IT Section, Translation/Interpretation, Administration, Publications, Meeting Secretaries). The Director-General has the sole authority to commit the Secretariat.
32. Each year, the provisional timetable of SPC meetings for the next 18 months is drawn up in November/December and sent out to countries, thus producing an 18-month provisional calendar of events. In the process, some shuffling of dates is often required. Board meetings will be included in the provisional timetable and calendar.
33. Following approval by the Director-General, notification of Board meetings is issued by the Secretariat (in English and French) at least four months in advance. The CAA will copy the information directly to cultural liaisons in each country to expedite communication. Planning meetings are held by the CAA with SPC support services (IT Section, Translation/Interpretation, Administration, Publications, Meeting Secretaries) at least two months in advance of Board meetings to finalise Secretariat arrangements.
34. The CAA will keep Board members fully informed of developments and meeting arrangements.

Working and other papers

35. The agenda, working and information papers will be circulated by the Secretariat well in advance of the date set for the meeting.

Report of the meeting

36. All Board meetings will produce a published report.
37. The Board presents its report to the Council of Pacific Arts. Between Council meetings, the Board reports to Council members by correspondence.
38. The CAA is responsible for safekeeping the agreed summary of discussions and making copies available to anyone who requests them.
39. Copies of all previous reports will be available to participants during Board meetings.

Adoption of the report

40. A Drafting committee, chaired by the Vice-Chairperson, meets every day, if necessary, to discuss draft material and production of the report in English and French during the meeting.
41. The Draft report is amended and adopted in principle during the final session of the meeting. The amendments to the draft are compiled by the Secretariat. The Secretariat then produces the final amended report, which is circulated after the meeting to all members.
42. The Board presents its report to the following Council meeting for information.

AMENDMENT TO THE RULES

43. The Board may at any time amend these Rules.
-

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 - 21 September 2002)

CULTURAL AFFAIRS PROGRAMME ACTIVITY REPORT

(Document prepared by the Secretariat)

1. The purpose of this paper is to keep members informed of the activities of the Cultural Affairs Programme since 2000 and those planned for the near future. These activities have been carried based on priorities for cultural development in the region adopted by the Council of Pacific Arts at its 15th Meeting (Noumea, 6 – 8 May 1998).
2. The priorities for development have been to:
 - Promote the establishment of legislation aimed at protecting Pacific Islanders against the improper use of both tangible and intangible expressions of traditional heritage;
 - Empower Pacific Islanders to preserve and develop their traditional heritage through training;
 - Enhance communication throughout the Pacific Island cultural network notably through new technologies;
 - Promote new expressions of culture and encourage creativity;
 - Promote sustainable and profitable cultural industries and carry out market analysis;

Key objective: **Promoting the establishment of legislation aimed at protecting Pacific Islanders against the improper use of tangible and intangible expressions of traditional heritage.**

3. The Legal Protection Project, initiated by the Cultural Affairs Programme at the request of the Council of Pacific Arts, is aimed at promoting legislation in the Pacific Islands for the protection of Traditional Knowledge and Expressions of Culture. The project was initiated in 1999 with the Symposium on the Protection of Traditional Knowledge and Expressions of Culture, jointly organised with UNESCO (Noumea, 15 – 19 February 1999)

4. The Programme has focussed much of its attention to the development of the Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture. Since 2000 the programme has:

- Hosted, in partnership with the Pacific Island Forum Secretariat and UNESCO, the Workshop for Legal Experts on the Protection of Traditional Knowledge and Expressions of Culture (Noumea, 26 – 28 February 2001) and the Working Group for Legal Experts on the Protection of Traditional Knowledge and Expressions of Culture (26 – 28 June, 2002).
- Attended the WIPO Intergovernmental Conferences on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore. (Geneva, 30 April – 3 May and 10 – 14 December 2001 and 13 – 21 June 2002)
- Presented the Regional Framework and progress reports to the Forum Economic Ministers meeting and the Forum Trade Ministers in 2001. SPC also presented a report and update to the Forum Economic Ministers meeting in Port Vila, Vanuatu from 3-4 July 2002 and formally presented the Framework to the SPC/UNESCO/Forum Secretariat regional meeting of Ministers of Culture (16 – 18 September 2002).
- Collaborated with the Pacific Islands Forum Secretariat to draft the Regional Implementation Action Plan (RIAP) for the Protection of Traditional Knowledge and Expressions of Culture.

Key Objective: **To empower Pacific Islanders to preserve and develop their traditional heritage through training;**

5. Funding support has been provided to PIMA over the past two year that has assisted:
- the out-going Secretary General to train the replacement;
 - preparations in the Traditional Experts meeting on the traditional approach to preserving cultural heritage to be held during the 2nd Melanesian Arts Festival from 18 – 28 August, 2002; and
 - the PIMA Secretary-General to attend and promote PIMA at the first regional meeting of Ministers of Culture.
6. The Cultural Affairs programme has attracted a total of eight trainees from France, New Caledonia and Vanuatu and provided pedagogical materials and technical support to colleges and Universities of New Caledonia.

Key Objective: **To enhance communication throughout the Pacific Island Cultural Network, notably through new technologies**

7. The Cultural Affairs Programme has enhanced communication using all forms of media. The programme has:

- Published the Cultural Affairs Programme web site;
- Published a colour brochure highlighting the mission and role of the Programme.
- Collaborated with the Agence de developpment de la culture kanak (ADCK) to publish a Festival Symposium Book and CD ROM; and
- Written an article for publishing by the ACP-EU Courier.

Key Objective: **To promote new expressions of culture and encourage creativity**

8. The Programme has undertaken a number of activities in this area. Outputs of the programme include:

- Assistance to contemporary artists;
- Supporting a number of visual art exhibitions, schools and cultural institutions;
- Supporting a number of performing arts groups;
- Initiating a number of internal cultural projects.

Key Objective: **To carry out market analysis to ensure sustainable and profitable development for Pacific arts and crafts and to promote cultural industries**

9. The Cultural Affairs Programme is currently collaborating with SPC Demography and Statistics programmes to value the informal cultural sector of the Pacific Islands. This first stage of this project entails the development of the Standard Pacific Island Classification of Culture (SPICC).

10. The Cultural Affairs Programme continues to raise awareness of the importance of cultural industries and in particular, handicraft development as a source of revenue in the Pacific Islands.

Key Objective: **To assist in the organisation of the Festival of Pacific Arts**

11. The programme continues to compile and synthesise information base relating to past Festivals of Arts. The Programme has also been collaborating with the Festival Organising Committee in Palau and undertook a trip to Palau in March to meet with Government, Organising Committee and sub committees responsible for the Festival.

12. The *Third Executive Board meeting of the Council of Pacific Arts* (1-2 March 2001) was held directly after the workshop for Legal Experts on the Protection of Traditional Knowledge and Expressions of Culture. This meeting made substantial progress in issues relating to the Festival of Pacific Arts for endorsement by the Council of Pacific Arts meeting to be held in 2002.

ANALYSIS AND COMMENTS

13. Continued programme funding support from France and New Caledonia and project finding support from an increasing number of donors has enabled the Cultural Affairs Programme to strengthen its activities and gather momentum, which continue to evolve. The strengthened links with other regional and international organisations suggests that a high value is being placed upon the work projects of the programme and links can be expected to increase as the programme continues to advance.

14. However, cultural issues and support remain a low priority for many donors and to address this issue, the Programme will increase and promote the relevancy and high value of culture to Pacific Island society. The programme will also continue to develop and implement high visibility projects to ensure that the priority of culture gains importance and impact.

WORK PROGRAMME FOR JULY TO DECEMBER 2002

15. The Cultural Affairs Programme will advance the Legal Protection Project by:

- Formally presenting the Framework to the international community during the 4th WIPO IGC in Geneva, 9 – 17 December 2002.
- Assisting the National Governments to adopt, adapt and enact the Regional Framework as appropriate.

16. Other work will include:

- Publish the Cultural Affairs Programme Strategic Plan (2003 – 2005)
 - Finalise and produce the 2000 Festival of Pacific Arts video;
 - Continue to provide assistance to the Organising Committee of the 9th Festival of Pacific Arts.
-

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

**CULTURAL AFFAIRS PROGRAMME
STRATEGIC PLAN (DRAFT)**

(Document prepared by the Secretariat)

SECRETARIAT OF THE PACIFIC COMMUNITY



Cultural Affairs Programme

Strategic Plan

2003–2005

Third Draft

CONTENTS

1	Introduction to the Cultural Affairs Programme and its Strategic Plan	1
2	Pacific Context and Challenges	1
3	The SPC Response	3
4	Priorities	4
5	Mandate	4
6	Goal and Objectives	4
7	Outputs, Activities and Performance Indicators by Objective	5
	Objective 1: Cultural heritage preserved	5
	Objective 2: Cultural heritage promoted	6
8	Reporting, Monitoring and Evaluation	8
9	Partnerships and Resources	8
10	Logical Framework Matrix	10

ACRONYMS

CROP	Council of Regional Organisations in the Pacific
PICTs	Pacific Island countries and territories
PIMA	Pacific Islands Museum Association
SPC	Secretariat of the Pacific Community
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific, and Cultural Organisation
WIPO	World Intellectual Property Organisation

1 Introduction to the Cultural Affairs Programme and its Strategic Plan

The purpose of this Strategic Plan is to provide a clear direction to guide the Cultural Affairs Programme of the Secretariat of the Pacific Community (SPC) over the three years from 2003 to 2005. The Plan is based on the cultural priorities identified by the Council of Pacific Arts and on consultations with key stakeholders including the Council of Pacific Arts and the Pacific Islands Museum Association (PIMA).

The Cultural Affairs Programme is a cross-cutting programme within the SPC Social Resources Division that seeks to preserve and promote Pacific Island heritage for future generations. It works principally in the areas of legal protection, institutional strengthening, artistic and cultural exchanges and awareness raising. It contributes to the Social Resources Division mission: *To maximise the development potential of Pacific Island people in health, culture and information and enhance the empowerment of women and young people.*

This strategic plan identifies objectives and outputs, activities that will be implemented to achieve the outputs, and indicators to generate performance information. These elements will promote transparency and accountability and produce clear results. The Plan is designed to help SPC member governments, partners and donors understand the contribution the Cultural Affairs Programme is making to the protection and promotion of culture in the region.

2 Pacific Context and Challenges

The Pacific Ocean covers a third of the earth's surface and is home to the world's widest diversity of living traditional cultures. Culture is the foundation of Pacific Island societies. Traditional values and practices strengthen the cohesion of Pacific Island communities, which in turn ensures a fair, effective sharing of resources. Culture is also a rich, diverse source of creativity and innovation. Traditional knowledge, languages and culture provide a constantly renewed source of wealth, both economic and social, ranging from traditional medicinal and agricultural practices to music, handicrafts, design and the arts. It is this wealth that gives Pacific Island peoples a strong sense of identity and self-sufficiency in the face of rapid change such as increasing migration, urbanisation, commercial and media exploitation, and growing material aspirations. A dynamic cultural identity is the key to a successful future for Pacific Islanders.

But despite these obvious benefits, little priority is given to culture within the Pacific Island region. Many governments have not integrated it into national development policies and not all stakeholders, planners and donors appreciate its central role in economic and social well-being and development.

Traditional knowledge and expressions of culture among Pacific Island peoples are increasingly appropriated and commercialised for profit by outside interests. In many Pacific Island Countries and Territories (PICTs) handicrafts and souvenirs are being replicated and imported for sale to an unknowing tourism industry. Music and images are recorded for publication without the permission of traditional owners. Medicines and plants have been patented with few benefits being returned to communities. At present, no international or regional regime legally protects these forms of culture. The current global intellectual property system privileges individual ownership, is time-bound and interprets the concept of 'invention' strictly. Therefore it can not adequately protect traditional knowledge, which has collective ownership, is held in perpetuity from generation to generation, is incremental and informal, and changes over time.

Pacific Island heritage institutions are characterised by a scarcity of financial and skilled human resources and political support. Institutions responsible for safeguarding Pacific culture are often designed after Western museums – that is, as places to conserve and display cultural materials. In essence they are tourist attractions, used little by local communities. Existing and future cultural institutions must increase community participation, for example by codifying performing arts and handicrafts, training young people to practise them, and offering opportunities for adapting traditions to new realities.

Institution collections and heritage sites face severe damage from climate, unplanned development and lack of skilled staff and training. Until conservation and human resources are available, the repatriation of cultural material to the Pacific islands remains hazardous.

For any cultural sector to be dynamic it needs frequent exchanges between artists, craftspeople and administrators. These exchanges encourage the promotion of heritage and the assertion of identity. They stimulate dialogue, the revitalisation of skills, professionalism and foster new forms of expression. These cultural exchanges raise the profile of culture in community life and contribute to a national or common identity. However, geographic isolation and inaccessibility limit opportunities for Pacific Islanders to participate in such exchanges; this inhibits the development of the entire cultural sector. The low visibility of culture contributes, in turn, to the low priority given to it by national governments.

A perpetual challenge in the Pacific Islands is degradation and loss of cultural expressions. The survival of these unique and sometimes fragile cultures depends on their continued relevance and value to communities and their promotion by decision-makers. Traditionally young people were raised in an environment that taught them their local culture, language and skills. Today, however, with increasing urbanisation and westernisation, many young people are not being taught the essential elements of their own culture and how to express it.

3 The SPC Response

SPC recognises that if the Pacific Island region is to develop, culture – which includes traditional knowledge, languages, practices and the arts – must be considered as part of the framework of development. Cultural needs and priorities differ with each PICT. This is because of historical circumstances such as colonisation and mass immigration. Traditional structures, which form the basis of values and customs, have survived in some PICTs but not in others. To accommodate these different needs, the Cultural Affairs Programme adopts two broad and mutually reinforcing approaches. The first emphasises the protection of cultural heritage through legal and institutional means: the second promotes cultural heritage through artistic exchanges, increased awareness and education activities.

The Programme, in partnership with the Pacific Islands Forum Secretariat and UNESCO¹, is working to establish the legal protection of traditional knowledge and expressions of culture through the development and national implementation of a framework comprising regional policy guidelines and a *sui generis* Model Law. The Model Law will ensure that Pacific Island communities consent to and profit from any commercialisation of their traditional knowledge and expressions of culture.

To help Pacific Island cultural institutions adopt more holistic approaches to preserving and promoting culture, the Programme is working with the two most important regional cultural institutions. These are the Council of Pacific Arts, which oversees the Festival of Pacific Arts, and the Pacific Islands Museums Association (PIMA), which was created by the regions' museum and cultural centre directors, and works to improve the conservation and management of heritage collections. The Cultural Affairs Programme assists these institutions by identifying resources and improving access to regional and international professional support. A stronger PIMA, for instance, will assist national institutions to play a more dynamic and relevant role in the cultural life of their communities.

To promote cultural heritage, the Programme focuses on artistic and educational activities. The Festival of Pacific Arts is the major platform for cultural exchanges. The Programme assists the host country in preparations for and management of the Festival and acts as secretariat to the Council of Pacific Arts, which represents the participating countries. Because this crucial event occurs only every four years, it cannot on its own ensure the survival of cultural expressions. More frequent cultural exchanges are needed to encourage the dynamic transmission of culture and the creative transformation of cultural expression. The Cultural Affairs Programme will promote a growth in cultural exchanges by supporting broad participation in national cultural institutions, festivals and community events.

¹ UNESCO here refers primarily to the UNESCO Pacific Regional Office based in Apia, Samoa.

To raise the priority given to culture, the Programme is working to raise awareness of and sensitivity to cultural development in the region. Governments, schools, cultural organisations and civil society all have a key role in protecting and promoting cultural heritage and the Cultural Affairs Programme will work with these organisations and the wider community to develop new awareness, communication tools and mechanisms that promote the central role of culture in national development.

4 Priorities

From 2003 to 2005 the Cultural Affairs Programme will adopt the following priorities.

The Programme is the lead regional agency in efforts to develop a legal protection regime for Pacific Island traditional knowledge and expressions of culture. National, regional and international bodies responsible for the protection of traditional knowledge and expressions of culture also recognise this issue as a top priority. The Programme will devote around 60 per cent of its resources to this task over the next three years. However, the success of this initiative depends on the will of national stakeholders and the decisions of the international community.

The Republic of Palau is hosting the Ninth Festival of Pacific Arts in 2004. As the Programme provides technical and logistical assistance to the host country of the Festival, it will give increasing priority to the Festival as it draws nearer.

5 Mandate

SPC's governing bodies, the Conference of the Pacific Community and the Committee of Representatives of Governments and Administrations (CRGA), provide the mandate for the programme and set its key directions. The Council of Pacific Arts² and other technical meetings play an important role in confirming these directions and identifying emerging problems.

6 Goal and Objectives

The Goal of the Programme, which it shares with the Pacific Women's Bureau, the Pacific Youth Bureau and the Community Education and Training Centre, is: *empowered Pacific Island women and young people and strong cultural identities*.

² The Council of Pacific Arts was established following the success of the first Festival of Pacific Arts in 1972. SPC's governing body recognised the need for a special institution to provide direction and guidance to the Festival. Council members represent the 27 PICTs that participate in the Festival of Pacific Arts. The Cultural Affairs Programme acts as secretariat to the Council.

The Cultural Affairs Programme has two objectives for the period 2003 to 2005:

1. Cultural heritage preserved
2. Cultural heritage promoted

7 Outputs, Activities and Performance Indicators by Objective

Objective 1: Cultural heritage preserved

Output 1.1: Traditional knowledge and expressions of culture legally protected

The successful achievement of this output depends on the enactment of the Model Law for the Protection of Traditional Knowledge and Expressions of Culture. The Cultural Affairs Programme and the Pacific Islands Forum Secretariat will jointly implement supporting activities detailed in the Regional Implementation Action Plan and will draw upon the specialised technical assistance of other agencies such as the World Intellectual Property Organisation (WIPO) and UNESCO. The Programme will also advocate for appropriate outcomes in the international debates on the protection of traditional knowledge, which are taking place in WIPO and UNESCO.

To meet this output, the Programme will focus on the following **activities**:

- *legislative reforms*, providing technical assistance to PICTs in adapting the Model Law to suit their own circumstances and amending existing national intellectual property legislation;
- *reciprocal arrangements*, providing technical assistance to develop a framework that will apply and enforce the new regime on a regional basis;
- *capacity building*, providing training for government officials and administrators responsible for implementing and adjudicating the Model Law;
- *education and awareness raising*, providing public awareness programmes to traditional owners and users on the role, use and benefits of the new regime, and contributing to international debates on intellectual property;
- *harmonisation*, developing a harmonised regional system of enforcement and management.

The **performance indicator** (main result) by which the Programme will measure its success in achieving this output is:

- Model Law for Traditional Knowledge and Expressions of Culture endorsed by WIPO and the region

Output 1.2: Cultural heritage agencies strengthened

If this output is to be achieved, both regional and national institutions must be involved in a multifaceted approach to strengthening cultural heritage agencies, and countries, donors and development partners must set compatible priorities. The Programme will work with the Council of Pacific Arts, the only regional body dedicated to the protection and promotion of Pacific Island cultural heritage, to help it become more effective and influential in the region. Through its work with PIMA, the focal point for museums in the region and other institutions, the Programme will assist them to play a more dynamic, relevant role in their communities.

Main activities will be:

- the Council of Pacific Arts:
 - Develop and adopt internal operating procedures.
 - Promote the Council of Pacific Arts through the dissemination of information.
 - Develop and adopt strategies to generate revenue for Council and the regional cultural sector.
- PIMA:
 - Encourage partnerships with international, regional and national organisations and institutions.
 - Increase revenue through partnerships and revenue-generating activities.
 - Advocate for the role of the PIMA in international bodies.
- other institutions:
 - Provide project-based technical assistance to existing institutions.
 - Provide communication assistance for the dissemination of information throughout the region.
 - Facilitate the establishment of at least two new cultural heritage institutions in the region.

Performance indicators:

The Council of Pacific Arts:

- Appropriate procedures, priorities and strategies adopted by the Council.
- Sustainable, revenue-generating activities established by the Council

PIMA:

- PIMA's total revenue increased by at least 20 per cent
- Formalised partnerships with two international organisations established by PIMA

Objective 2: Cultural heritage promoted

Output 2.1: Artistic and cultural exchanges supported

A major part of the Cultural Affairs Programme's activities for the next three years will be to provide assistance to the Organising Committee of the Ninth Festival of Pacific Arts. The Programme will work to ensure that the administrative and financial arrangements for the next Festival in 2004 are well managed and provide a solid basis for future Festivals. It will also work to maximise participation by Pacific Islanders in artistic and cultural exchanges in the years between Festivals of Pacific Arts.

Main activities:

- a *well-organised and managed Festival of Pacific Arts* in Palau in 2004:
 - Ensure the host country has the financial resources to organise the Festival successfully.
 - Ensure that the appropriate records are kept during the preparation of the Festival.
 - Formalise the responsibilities of the host country and Council of Pacific Arts.
 - Provide further technical and logistic assistance to the host country as required.
 - Ensure appropriate, contextualised media coverage during the Festival of Pacific Arts
 - Demonstrate the richness, spirit, and creative elements of Pacific cultures during the Festival of Pacific Arts.
- *greater participation by Pacific Islanders* in national, regional and international events:
 - Develop and provide information and publicity materials to events organisers.
 - Establish dialogue between Pacific Island groups and individuals and events organisers.
 - Facilitate communication among Pacific Island artists, performers and stakeholders through symposiums and meetings.
 - Provide technical and logistical assistance to Pacific Island performers, artists and stakeholders wishing to participate in events.
 - Conduct human resource development training for cultural institutions, schools and media employees.

Performance indicators:**Festival of Pacific Arts:**

- Responsibilities of the Council of Pacific Arts and the host country established
- A comprehensive, professional report on the 2004 Festival completed on time
- Sustainable, revenue-generating activities for participants established

Other exchanges:

- Increased number of requests for technical advice from organisers received and responded to by the Programme

Output 2.2: Increased awareness of Pacific Island cultures among decision-makers, young people and the wider community

Decision-makers, including national governments, donors and planners, need to accord a higher priority to culture. Governments and planners should be more assertive in initiating cultural events, encouraging cultural industries and artists, and protecting traditional knowledge and expressions of culture. The Programme will also seek to increase awareness of and sensitivity to culture among donors, partners and other stakeholders. Similarly it will work to increase awareness of and highlight Pacific Island cultures within SPC.

To meet this output, the Programme will focus on these main **activities**:

- decision-makers, including national governments:
 - The Standard Pacific Island Classification of Culture is a proposed system of classification, in accordance with international classification systems, to determine the economic contribution of culture to PICTs. Using a model questionnaire, the Classification will quantify cultural activity in the informal sector. The resulting information will assist governments to integrate culture into national development plans.

- young people:
 - Promote the teaching of Pacific cultures and languages in primary, secondary and tertiary institutions.
 - Facilitate the translation of documents and other materials in order to disseminate research findings, information and cultural expression.
 - Increase youth training and attachments to the Cultural Affairs Programme.
- the wider community:
 - Strengthen networks through the dissemination of information using all forms of media.
 - Incorporate new technologies to assist in the communication and distribution of information.
 - Publish materials promoting all aspects of Pacific Island cultural heritage and development.
- SPC:
 - Increase and maintain the Cultural Affairs Art Bank for SPC headquarters.
 - Increase the visibility of Pacific art in SPC grounds and offices.
 - Incorporate cultural awareness training material into the SPC induction programme.

Performance indicators:

- Standard Pacific Island Classification of Culture finalised and survey results produced;
- 15 per cent more requests received by the Programme for pedagogical materials and other technical assistance from schools and youth groups;
- At least 20 per cent more media productions created by the Programme;
- SPC premises provide a more effective showcase for Pacific Island cultural expressions.

8 Reporting, Monitoring and Evaluation

Annual progress reports and workplans are provided to SPC Executive and donors, with a six-monthly update. (This is in addition to specific project reports and any exception reporting.) The Council of Pacific Arts and technical meetings have the opportunity to comment on the Programme's work and the Programme is monitored annually by Conference or CRGA. The Programme is evaluated by independent reviewers every few years as part of SPC's programme of regular reviews. (Evaluations will be looking particularly at results at the Goal and Objective levels.) A review of the Cultural Affairs Programme is currently scheduled for 2005.

9 Partnerships and Resources

The programme collaborates with other regional and international organisations with shared objectives such as the Forum Secretariat, UNESCO and WIPO. Activities conducted with UNESCO are carried out under a formal Memorandum of Understanding (MoU) signed between SPC and UNESCO in 1999. Relations with partners such as other CROP agencies and the United Nations Conference on Trade and Development (UNCTAD) are developing.

Due to the cross-sectoral nature of culture in the Pacific, the Programme collaborates closely with the Social Resources Division's Pacific Women's Bureau, Pacific Youth Bureau, and Community Education and Training Centre. In certain areas it also collaborates with SPC's Statistics and Demography Programmes and the Land and Marine Divisions.

The programme is also the repository of a growing number of works, both artistic and cultural. Over 500 digital images of Pacific Island people and cultures are available for internal SPC publication and use. The 35 framed images from the 8th Festival of Pacific Arts Exhibition "SPC- Bringing People Together" are loaned to various SPC programmes under the Cultural Affairs Programme Art Bank. The Programme is also amassing a large number of artefacts and art works from SPC member countries and territories.

The Cultural Affairs Programme is staffed by an Adviser, funded by voluntary contribution from France, and a Project Assistant, funded by the Government of New Caledonia. The Programme is entirely dependent on non-core funds. Donors and project partners include France, Taiwan/Republic of China, New Zealand, the Forum Secretariat and UNESCO.

Mission: To maximise the development potential of Pacific Island people in health, culture and information and enhance the empowerment of women and young people

Goal: Empowered Pacific Island women and young people and strong cultural identities.

10

ORIGINAL: ENGLISH

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

9TH FESTIVAL OF PACIFIC ARTS

(Document prepared by the Festival Organising Committee)



The colours used in the logo are representative of the traditional Palauan pigments.

Logo description

chad* and *ruchel

(human; and spiritual being and demigod)

- cares for, maintains, and selectively develops nature

bai* and *olbed

(traditional social and political structure; and stone foundation)

- where the knowledge and expressions of skills is conveyed
- Palauan icon representing Oceania-wide leadership

dellomel

(plant)

- the natural environment
- provider of necessities of life

besos

(oar)

- movement and communication
- the artistic expressions

buil

(moon)

- the lunar and natural cycles
- the rights of passage

daob

(ocean)

- Melanesia, Polynesia and Micronesia sharing the waves of the Pacific aquatic continent

Oltobed a Malt: Nurture, Regenerate, Celebrate

The image of a mature tree in its reproductive cycle is a most fitting analogy to the cultural development of the islands of the Pacific. The settling of the Pacific people here in these islands has a history of evolution. This evolution within a nation is a necessary component to the sustenance of a living culture that allows adaptation to new trends and improvement from age-old traditions.

Nurture:

The Pacific peoples and cultures are like the mature tree, established on their own land, communicating in their own tongue, and celebrating in their own unique forms of art. By living in their culture everyday and strengthening their values they continue to nurture and redefine their identity with the changing tides.

Regenerate:

As the mature tree repeats its reproductive cycle so do the people regenerate through a new generation of offspring and apprentices. The 9th Festival recognizes the various cycles of life. For example, the lunar cycles on which many island festivities are scheduled; the six-month cycles of land and sea bounty; and of course four-year cycles of the Festivals of Pacific Arts. Society has found strength and hope in these periodic regenerations.

Celebrate:

Throughout the cultural evolution a society makes time to celebrate its wealth, its identity. The Festivals of Pacific Arts is a grand celebration wherein twenty-seven countries are invited to unite and celebrate in the Pacific spirit through expression of the arts.

An analogy to the Festival of Pacific Arts

Oltobed a Malt signifies that process of promoting new growth through which the essence of a people is not lost, dependant on the wisdom and the endurance of their ancestors.

The physically-able youth power the canoe, while the elders stabilize the country, and navigate the course.

The youth have keen vision to seek and select new and effective ideas, which will ensure a successful tomorrow.

The Festival assures the protection of cultural heritage; and supports the aspiration of our youth.

And so shall the youth live in unison with and conserve the wealth of our aquatic continent, in stormy weather or in calm.

We shall celebrate with the arts and through the arts to express the unity and respect among the Pacific peoples.

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

9TH FESTIVAL OF PACIFIC ARTS

PROVISIONAL PLAN OF PROGRAMMES AND ACTIVITIES
(Document prepared by the Festival Organising Committee)

PROVISIONAL PLAN OF PROGRAMS AND ACTIVITIES

PERFORMING ARTS

Oceanic performance art is varied and complex – dance from Palau is as different to say a dance from the Island of Yap. This is true throughout Melanesia and Polynesia. The importance of the song and dance as a medium to conveying an island's myths, history, or tribal political structures cannot be overstated. Indeed, performance art is an audible and visual expression of the aesthetic, political and spiritual being of an island's culture.

With this uppermost in mind, it is the desire of this subcommittee to insure that each island group is provided with all the necessary accoutrements to a successful performance.

Dances and musical concerts.

Each entity will be allowed a total of three (3) hours performance time on the main stages for the ten-day festival. This will give many opportunities for all entities to display their songs and dances in the performance venues. Dressing facilities are immediately located behind the stages, equipped with a communication link to better coordinate the program each night.

1. Performance stages A and B. These will be 60ft. x 30ft. x 7 ft. each. These canopied stages will each have two corner speaker booms. It is this committee's recommendation that the stages be constructed of lightweight materials that are sound-feedback inhibitors. These stages are at least 50ft. apart from each other to lessen cost of amplification for both. Both stages will have a big screen monitor to allow everyone "front seat" viewing.
2. Performance stage C. This will be a raised sand and clay performing area measuring 50ft. x 50ft. x 3ft. This type of stage is needed to fit preference. This is also a sound-amplified stage.
3. Musical instruments. The committee will provide the following instruments:
 - guitars, electric and acoustic
 - concert piano/keyboard instruments
 - drum setThese will be set up on stages A and B upon request. Delegations provide all other instruments needed.
4. Dance. Plant and floral decorations. Plants and flowers may be provided upon request from the delegation depending on availability. Delegations will note these in the checklist.
5. There will be traditional and contemporary dance. Delegations will note details in the checklist.
6. Music/Concerts: Each delegation is invited to include in their ranks, bands, musicians, singers, and composers who best exemplify popular music of their respective islands.
 - Bands must bring their own instruments to insure their own level of performance comfort.
 - Direct hook up of instruments to the sound system insures clear sound delivery.
 - Bass, guitar, and keyboard amps are available on Stages A and B.
 - Power output is 120V AC. Those with instruments or amps that use 220V must bring a power converter to allow for safe electrical plug-ins.

- Generator to supply 1000kw per stage will be considered.
- Time: 30-40 minutes per concert.
- Traditional Instrument Concert. This is open to all delegations wishing to perform using traditional instruments.
- Time: 10 minutes per performance and performance may be included in the delegation's band concert.

Storytelling and Poetry Recital.

This art revolves around the ability of the individual to capture the imagination of his listeners and draw them into his magical circle. The proposed venue seating capacity may be limited to fifty. All participants are urged to use any accompaniment that is culturally relevant to the telling of the story.

- Time: 20-30 min per story.
- Each delegation is responsible for providing its own props.
- Stories will be broadcasted live during the day for the listening enjoyment of everyone.

Theater and Drama.

- Time: 30-60 min per act.
- Each delegation provides its own props and costumes.

Jam House. This is a new concept for the Festival.

- Goal: To have Pacific musicians and composers immerse in each other's musical culture. The informal atmosphere of the venue will induce the mutual exchange of musical ideas.
- Time: 9:00 a.m. to 3:00 p.m., daily.

VISUAL ARTS

Visual Arts will comprise of various components including Country Exhibits, Philatelic/Stamp Exhibit, Floral Arts, Jewelry Exhibit, Contemporary Art Exhibits, Film Showing, Costume/Fashion Pageants, and Traveling Exhibit.

Country Exhibit

- All countries are encouraged to participate in this event.
- All the exhibits will occupy the main exhibit hall in the Belau National Museum.
- Each country will be given the same space area (est. 4 ft. X 8 ft. table & wall).
- Each country will be responsible to set up its own exhibit as soon as possible upon arrival in Palau. Exhibits should be set up by Opening Ceremony.

Contemporary Art Exhibit

- This event will consist of paintings, drawings, prints, sculpture or other modern art forms by Pacific Island residents that will be shown in a gallery type atmosphere. All countries are encouraged to participate.
- It will occupy the Belau National Museum.
- Belau National Museum staff, United Artists of Belau (UAB) members, and delegation representatives will set up.

- Docents will maintain security.
- Art works must be received three months before the Festival opening and must be accompanied by a page-long biography at most and a photo of the artist. A registry form will be provided each country to provide information on the art pieces and artists for labels ahead of time.
- Each country will be allowed at most five paintings to be exhibited. Paintings or any artwork that require framework should be sent ahead of time and ready to hang.
- Each country will be responsible to jury its own artwork and choose what to exhibit.
- If any object in a country exhibit will be for sale, it will take place on the last day of the Festival before the closing ceremony. Items NFS (not for sale) will be labeled as such.
- Countries are responsible to take down and pack their own objects.

Philatelic/Stamp Exhibit

- Coordinated with Palau Postal Service. Exhibition will be indoors, in a secure space with lighting.
- Each country will be provided: 3ft. x 5ft. table, chair, two sided display board (4ft. x 4ft. x 6ft.) which can hold up to 16 displays. This display board can be shared with another country of desired.
- Each country is responsible for setting up its own display. Sale or NFS option is dependent on each country. A day for an auction or trade may be coordinated.

Film Fest

- Each country may bring four select films of any topic of coverage to be shown for the duration of the Festival.
- Format of the films may be in VHS, DVD, and possibly 16mm.
- An indoor venue will be chosen within or near the FV.
- A schedule of films will be made after each country submits list of films (with description-date, producer, length, theme) with a copy of film, both which shall be sent in advance.
- A country representative shall be present before each showing to introduce a production; and after the showing for closure and to entertain questions and moderate open discussion.

Fashion, Floral, and Jewelry

- One fashion show will be scheduled. All countries are encouraged to participate.
- A narrator(s) and representatives from each country will announce and describe the models' pieces.
- Models may wear traditional and modern island fashion/wardrobe. Accessories may include, but are not limited to, pieces accented with floral and other natural materials.
- Each country will fill form on what fresh flowers or foliage the host may provide.
- All other needed materials unavailable which will be imported will require clearance from Palau's Division of Quarantine.

APPLIED ARTS

Applied Arts will involve following activities:

- Demonstration of wood/stone carving, weaving, jewelry, tattooing, cloth & fiber making, pottery, and paper making, and other applied arts through crafts.
- Display and Sale of Arts and Crafts

All of these activities will take place daily throughout the Festival. Delegations will set up their own displays and sales ready to operate before the evening opening ceremony.

A multi-purpose 20ft. x 80ft. demonstration center will be erected within the Festival Village. This separate open building, similar to a summer house structure, will house most live demonstration scheduled into three three-hour sessions a day beginning at 9:00 a.m., 1:00 p.m. and 7:00 p.m. Space will be versatile to accommodate different purposes and set up needs. There should be removable stands provided for carvers. This set up will promote better spectator visibility and interaction with artists and among artists.

Sheltered booths, one per delegation, furnished with surface for display and storage. Size of each booth should be 15ft. x 20 ft. – built with local materials, preferably thatched roofing with big overhang.

For tattooing: Private rooms should be available so that tattooing can take place either in open space or private space depending on a person being tattooed. Watching tattoo process is a popular activity at all festivals so some should take place in a viewable space. Bed should be provided for those lying down while being tattooed, on the back, for example.

For Mat Weaving Project: Mat weaving can take place on schedule so people who want to watch will know when it will be happening. Each weaver will weave the same size piece. Edges will be left loose so that all the pieces can be woven together to create a large mat. Each weaver will create a piece in his/her own unique style. The finished product will be displayed on the last few days of the festival. Finished size should not be too large to display on a wall.

For Cloth & Fiber Making: There will be demonstrations, selling and sharing traditional or contemporary techniques in quilts making, loom weaving, tapa making, applique making, and grass skirt making. Interested countries will bring their own materials and BOC will arrange with Quarantine.

LITERARY ARTS

This program will mainly focus on display, sale and reading of literature on the Pacific islands. Organizers may bring any material to promote authors, editors, publishers, illustrators from the Pacific.

Authors and illustrators may be present for book signing or reading. Children literature is strongly encouraged. Reading of stories and legends may be set for smaller audiences with least noise and visual distraction. Activities will span Day 3 to 9.

TRADITIONAL ARCHITECTURE

The Traditional Architecture will focus on the following:

- Exhibit – showcasing expertise and traditional know-how of specific form of traditional architecture of each of the Pacific Islands

Each of the participating countries will be requested to prepare and build replica of their traditional village.

A booklet on traditional architecture reflecting the exhibit and demonstration will be published. Participating countries are to provide information on brief history, design, and function of traditional architecture and accompanying photographs in hard copy and digitized format to the organizing committee in September 2003. A draft will be presented at the Council of Pacific Arts meeting in January 2004, and finalized and printed for distribution during the Festival.

Exhibit Requirements:

The replica of the village setting at the very minimum should include the following:

- Residential Home/Dwelling – This should be a replica of a traditional structure that was used as a dwelling for families, both extended and nuclear.
- Community Halls or Meeting place – This should be a replica of a structure which traditionally housed meeting and convention of significance to the community.
- Canoe/Boat Houses – This should be a replica of structure, predominantly built along a shoreline that served as a shelter to all sea-going modes of transport.
- Spiritual House – Although this is optional, a nation may opt to build a replica of a structure that served as a center for ancestral worship of something similar to that, in some places in the Pacific, this may be situated either near or attached to Residential Structure.
- Each replica should follow the following dimensions: Width should be between 12” to 24”, Length should be between 36” to 48” and Height should be between 16” to 36”.
- Each replica should be made out of traditional materials (a separate Palau Customs and Quarantine requirements will be provided to guide each entity when they prepare their replicas and models), and preferably scaled model.
- A floor plan, elevation drawings and possibly a perspective drawing is required so that a booklet can be compiled to assist visitors and other participants, which also may serve as a souvenir from the Festival.
- These displays should include miniature canoes, trees shrubs and other items that would make the display more realistic.

- In addition to the drawings, it is expected that a brief introduction and description of each model will be provided and multiple copies be made for visitors.
- The traditional exhibition will be housed at Palau Community College Construction Shop, which is within a walking distance from central venue.
- The venue will be set-up in such a way that one may walk through the exhibit and visit all national replicas and models.
- It is highly recommended that the exhibit opens on the 2nd day of the Festival with a small ceremony to be followed by a VIP Guided Tour and then remain open until the 9th day of the Festival.
- Tools and equipment will be made available upon request and a certified shop teacher will be there to assist each nation with their set-up.
- Each country will be provided with an exhibit table to display their replica. The size of this table is 8 feet by 8 feet and is raised at 29" from the finished floor.

NAVIGATION AND TRADITIONAL CANOEING

The Navigation and Traditional Canoeing will comprise of four components including

- Traditional Arrival of Canoes
- Traditional Regattas/Canoe Races
- Oratory Exchange/Seminar
- Demonstration/Display
- The Traditional Regattas/Canoe Races –

Festival Regatta of Paddling Canoes (*Kabekel*) - This regatta will prepare Palau's canoes for the Festival Regatta of *Kabekel* and then the Finale Regional Regatta of Traditional Racing canoes. This should be held several months prior to the Festival and will provide incentives and preparation for Palauan canoe builders, paddle-makers and racing crews.

Festival Regatta of Sailing Canoes (*Kaeb*) – There has been a rebirth of traditional sailing canoe races in the region over the last decade. This is perhaps most notably seen in the RMI where an annual regatta season for sailing canoes is held and has gained national participation and enthusiasm. The canoes are very similar to the Palauan *Kaeb*. In this event, we would consult with the Marshallese as well as the Rubekul Belau regarding course, race rules, etc.

Festival Finale Regional Regatta of Traditional Racing Canoes – The primary objective of this race is to perpetuate the art of building and racing traditional Pacific outrigger canoes. It is hoped that the race will provide the incentive region-wide to awaken an interest in Pacific youth in learning from traditional canoe building experts and refining this craft. The race will be conducted in the spirit of friendship, respect and Pacific Sportsmanship. Leaders will be asked to remind everyone during race opening remarks and blessings that everyone who has found the strength and commitment to participate in the race is a "winner" and deserve equal respect.

- The Oratory Exchange/Seminar – This will be an informal oratory exchange program for traditional navigating experts, canoe builders, paddlers and anyone interested. This will mainly focus on traditional navigation, canoe building and canoe racing. Experts from across the region will be invited to give talks, presentations and advice.

- Demonstration/Display – This will be a demonstration of navigation, canoe building and canoeing along with displays of traditional canoes and paddles. There may be an opportunity for traditional seafarers and canoeists to raise funds (or complimentary), by inviting guests to board canoes and possibly sail to Peleliu. Those interested may bid to sail on the canoe of their choice and spend the day with the crew, learning “hand on” as a crewmember and/or guest. The canoes may sail to a destination for lunch and return to the Navigation Village by sunset. Crews may opt to require guests on board their vessels to sign a form to waive possible liability.

All seafaring vessels will participate in the dawn opening ceremony. See details in *Opening Ceremony*.

Three regattas are planned—(1) for the Palauan traditional paddling canoes, (2) all sailing canoes, and (3) all racing canoes

A session in the symposium will raise issues relevant to navigation and seafaring.

A booklet on navigation and seafaring vessels reflecting the exhibit and demonstration will be published. Participating countries are to provide information on brief history of navigation and seafaring vessels and accompanying photographs in hard copy and digitized format to the organizing committee in September 2003. A draft will be presented at the Council of Pacific Arts meeting in January 2004, and finalized and printed for distribution during the Festival.

TRADITIONAL MEDICINE AND HEALING ARTS

This program will include demonstration, presentation and display of medicinal plants, their preparation methods and application, and of other non-pharmacological healing methods such as massage.

The objective is to increase awareness of the value of traditional medicine and healing arts; and that survival of this art is partly dependent on the healthy habitat or protection of the plant species, and on the transmission of knowledge and skill from master to the next generation.

The program will span throughout the Festival.

- A country may portray two select medicinal plant species with accompanying description ready to be exhibited for traditional medicine and healing arts.
- Countries are encouraged to bring photographic posters and brief background of each country's selected traditional healers, one male and one female.
- Healers may demonstrate herbal medicine technique or non-herbal healing technique.
- In coordination with the literary arts program, literature on traditional medicine and healing may be displayed and sold.
- A session organized in the symposium will raise issues in this area.

NATURAL HISTORY

- The program on natural history will entail human's co-dependency with our natural surroundings.
- Activities may include displays, skits/plays, and symposium.
- Activities will spread throughout the Festival.
- Being new to the traditional Festival program this program is yet to be developed.

CULINARY ARTS

The two-day culinary art show will showcase the artistry of cooking native dishes of their own selection. The show will be for 2 days. All the dishes to be prepared must use certain food as listed by the sub-committee. Only one dish – full course of traditional dish with written recipe must be displayed on the table for tasting.

A photo-recipe book will be compiled for publication. Participating countries are to submit to the organizing committee by September 2003 the detailed recipes and accompanying photos in hard copy and in digitized format. A draft will be presented to the Council of Pacific Arts meeting in January 2004, and finalized and printed for distribution during the Festival.

Countries will provide own ingredients and utensils. Host will provide cooking equipment. All dishes must be prepared and ready for exhibit and tasting in 4 hours. One cook and one helper will represent each of the participating contestants or countries in the show.

On Day 1 representatives from the 16 states, 6 other nationals, and 5 restaurants will demonstrate cooking and presentation of their select local dish.

On Day 2 participants (one cook and one helper) from each country will demonstrate cooking and presentation of their select local dish. Participant countries would fill checklist for materials and equipment needed to be provided by the organizing committee.

TRADITIONAL SKILLS AND GAMES

Program for traditional skills and games will promote the renewal of declining skills and the continued practice of existing skills that were historically developed into sporting activities. Over a span of three days games set for fun competition will follow mini-lecture sessions on history, technique and strategy of the skill or game, and the design of the objects used in the skill or game. This program is designed to encourage open and wide participation.

Proposed activities include:

- Kites
- Traditional fishing technology
- Marine technology – fishing traps, ropes and threads, hooks and spears
- Spear gun fishing – This activity will allow the fishermen to test their skills and speed diving in the open water.
- Spear throwing – Participants will demonstrate the art of spear design and the science of spear throwing. Technique for speed and accuracy, and function of spears are emphasized. Participants will try their hand at throwing spears at an outdoor venue.

Coconut-based activities

- Participants will demonstrate technique in climbing the trunk of coconut palms and acquiring young and mature coconuts.
- Others will demonstrate technique in husking, cracking, and grating mature coconuts, and preparing young coconuts to drink. Show of native climbing, husking, cracking, and grating tools is encouraged.

Games

- Introducing simple games using improvised props found in nature or of recycled material to promote random creativity.

SYMPOSIUM

- Participating countries will discuss issues related to the history and development of the arts. Issues linking cultural preservation through nature preservation are encouraged.
- Sessions will be documented in audio, video and still-photo, for publication of the proceedings and for other future use, especially to promote ongoing dialogue.
- Seating will promote a roundtable format of discussion, thus a casual and free-flowing exchange between the country representatives who deal with the issues first-hand. Seating for non-representatives will be arranged around the perimeter.
- At least two three-hour sessions each day will run for seven days, Days 2 to 8, beginning at 9am and 2pm.
- The following lists potential topics that address the issues related to the arts:
 - a) Legal protection of traditional knowledge and expressions of culture
 - b) Roles and responsibilities of traditional and elected leadership
 - c) Cultural well-being and wealth derived from natural resources

The issues, such as taboo, commercialization, substitution, and functional evolution, involved in the evolution or survival of the following areas of expression of culture:

- a) performing arts
- b) visual arts
- c) applied arts and crafts
- d) literature
- e) architecture
- f) navigation and seafaring vessels
- g) medicine and healing
- h) culinary arts
- i) skills and games

Opening Ceremony

Will be on July 22, Thursday, Day 1 of the festivities.

Will begin at dawn with the entry and welcoming of the flotilla of traditional seafaring vessels.

- a) Vessels will arrive at a transit area by July 21.
- b) On July 21 Crews will be briefed of the July 22 ceremonial arrival.
- c) At dawn of July 22 these vessels will arrive at ceremonial site. Ceremony may take up most morning, dependant on number of vessels.
- d) Palauan leadership and heads of delegations will welcome the vessels.
- e) Vessels will anchor and remain for viewing and possibly trips, depending on protocol.
- f) Tides and weather will determine precise scheduling.

- g) Will continue with a choreographed program in the evening.
- h) Representatives of all participant countries will be part of the choreographed program. Number of these participants will be determined at a later time.
- i) A choreographed program by host country's residents will portray the theme of the Festival.
- j) The Festival flag will be raised.

Closing Ceremony

- Will begin before twilight of July 31, Saturday, Day 10 of the festivities. Significance of this day and time is the rising of the full moon.
- The Festival flag will be handed over to the host of the 10th Festival.
- A festive celebration (*mur*) will follow into the night.
- Farewell ceremony for ocean voyagers on Day 10, or on an appropriate date. The tides and weather will determine dates and times.

Gift Exchange

- Guest delegations may present gifts to host country during the opening ceremony.
- Host country will present gifts to guest delegations during the closing ceremony.
- Host country would like to have a written description of gifts.

Ecumenical Service

- An ecumenical service is scheduled for Sunday, July 25th, Day 4 of the festivities.
- All delegations are invited to be part of this program.
- A delegation has ten minutes to do all of the following in their own language: read a short bible verse, sing a hymn, pray, or other creative forms of prayer.
- The attire is island formal. Choir may wear choir gowns.

Theme Song

- Each delegation will compose a song incorporating the Festival's theme.
- Each delegation's band will perform their song in at least one of their concerts.
- The song must be composed in the delegation's official native language(s).
- The theme song composed by host country will be performed during the opening ceremony simultaneously with the raising of the Festival flag. This theme song version and those by all other countries will be performed throughout the festivities.
- The host country requests each country to provide copies of their respective theme song version by September 2003. Copies of lyrics and music would be in hard copy and digital format, and recordings in cassettes or CDs.

Other activities

- Tours and activities will be coordinated with local vendors at cost.
- Other activities may be arranged upon request.

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

9TH FESTIVAL OF PACIFIC ARTS

DRAFT MEDIA ACCREDITATION MANUAL

(Document prepared by the Festival Organising Committee)

9TH Festival of Pacific Arts - Media Accreditation Manual
Republic of Palau, July 22 July 31, 2004

9TH Festival of Pacific Art • Belau 2004
Draft Media Accreditation Manual

TABLE OF CONTENTS

1. INTRODUCTION

- 1.1. Background of the Festival of Pacific Arts
- 1.2. Significance of the Festival of Pacific Arts

2. APPLICATIONS AND ACCREDITATION PROCESS

- 2.1 General Provisions
- 2.2 Application
- 2.3 Accreditation
- 2.4 Entry Visas
- 2.5 Types of Accreditation
- 2.6 Personnel Designation
- 2.7 Accreditation Timeline

3. MEDIA CENTER

- 3.1 Media Center

4. FURTHER INFORMATION

- 4.1 Festival Schedule
- 4.2 Transport
- 4.3 Accommodation
- 4.4 Contact details

5. FORMS

- 5.1 Media Accreditation Application Form

9TH Festival of Pacific Arts - Media Accreditation Manual
Republic of Palau, July 22 July 31, 2004

1. INTRODUCTION

The 9th Festival of Pacific Arts is being hosted by the Republic of Palau from July 22-31, 2004. The Festival theme is:

In Palauan: Oltobed a Malt: A rdechel chelii a mekelii chelechang, ele ng klisiich el ngar er a rais.

In English: Oltobed a Malt: Nurture, Regenerate, Celebrate

In French:

Island Cable Television (ICTV), with the support of the SPC media team, will be the host broadcaster of all festival events. The number of additional media personnel may be limited depending on the sites and type of media equipment required. The 9th Festival of Pacific Arts Committee on Communication & Publicity (9FPA/CP) reserves the right to limit the accreditation of media personnel and to limit the number of accredited personnel at any particular Festival site.

1.1 Background of the Festival of Pacific Arts

The idea of a Festival of Pacific Arts was conceived by the Conference of the Pacific Community in an attempt to combat the erosion of traditional customary practices. This concept was an expression by our Pacific leaders for the peoples of their region to share their cultures and establish deeper understanding and friendship between countries. Following the success of the first Festival of Pacific Arts, it was recognized that a special body comprised of representatives who were culturally and artistically involved must be established to provide direction and guidance for the Festival of Pacific Arts from the participating countries.

Hence the Council of Pacific Arts was born to oversee the operations of the Festival of Pacific Arts on behalf of the Conference of the Pacific Community. The Cultural Affairs Adviser of the Secretariat of the Pacific Community serves as Secretariat for the Council of Pacific Arts.

1.2. Significance of the Festival

On eight occasions, every four years, Pacific peoples have come together to share and exchange their culture at the Festival of Pacific Arts. They come from more than 27 countries and their numbers have increased to more than 2000 participants. The Festival of Pacific Arts is now well established and is recognized as being a major international cultural festival with the biggest gathering of Pacific peoples, united in their purpose to gain the respect and appreciation of one another in the context of the changing Pacific and present day living.

2. APPLICATION AND ACCREDITATION PROCESS

2.1. General Provisions

The media staff of ICTV, each member of the SPC media team, and all other media personnel including reporters, broadcasters, and media staff shall apply for and receive accreditation prior to engaging in media work regarding the Festival. Official media passes shall be issued by the 9FPA/CP. All accredited media personnel shall carry their own media passes on their person at all times engaged in media work, and shall display or present their media passes upon request of appropriate Festival personnel. Media passes are not transferable and may be revoked at anytime by the 9FPA/CP. Lost or stolen media passes shall be reported immediately to the 9FPA/CP.

2.2. Application

Media personnel shall submit a completed Accreditation Application Form no later than May 14, 2004. Each form shall be completed in full and signed by the applicant. Forms shall be completed in English, be typewritten or printed legibly in ink, and include two standard passport-size prints of the same photograph of the applicant. The content and size of the photographs shall comply with internationally-recognized passport standards.

2.3. Accreditation

The 9FPA/CP shall process all applications and shall inform applicants of accreditation by June 12, 2004. Official accreditation shall be effective upon receipt of an official media pass by the applicant.

2.4. Entry Visas

The Republic of Palau regularly issues 30-day entry visas to those with return tickets or proof of onward travel. You may have to obtain other visas if your travel includes transiting through other countries. Media accreditation is not a substitute for an immigration visa.

2.5. Types of Accreditation

(a) **Host television broadcaster.** Palau's Island Cable Television (ICTV) and SPC media team, as host television broadcaster of all Festival events, shall have special access to all Festival events and sites. The host broadcaster shall provide broadcast materials bearing its logo free of charge to all guest broadcasters officially designated by each guest country. The host broadcaster shall not market or transfer the ownership or use of the materials obtained as host broadcaster and shall respect and comply with the moral rights of the artists, authors, composers, and performers. The host broadcaster shall produce a daily Festival news program of approximately 15-30 minutes to be broadcast in the Republic of Palau.

(b) **Guest television broadcaster.** Guest television broadcasters shall have free access to materials broadcast by the host television broadcaster. Accreditation as a guest broadcaster includes the right to record Festival events, art, performances, and participants, to produce independent television programs and other broadcast materials for commercial use provided that:

a written agreement with the intellectual property owner or rights holder is entered

9TH Festival of Pacific Arts - Media Accreditation Manual
Republic of Palau, July 22 July 31, 2004

into in which the specific rights of reproduction are described and the royalties or other form of compensation is set forth; and

the moral rights of the owner are respected and complied with.

Nothing in this paragraph shall be interpreted to limit a guest television broadcaster from using materials incidentally or strictly for news or face-to-face teaching. In all instances, however, the moral rights of the material owners shall be respected and complied with.

(c) **Host radio broadcaster.** All public and commercial radio stations licensed to broadcast in Palau shall be host radio broadcasters. Broadcasting shall be limited to live broadcasting in Palau. Broadcast materials shall not be recorded for subsequent commercial use without the expressed written permission of the performer or other intellectual property owners or right holders.

(d) **Guest radio broadcaster.** Guest countries may designate radio stations licensed to broadcast in their respective jurisdictions. A guest radio broadcaster accreditation shall entitle the holder to record for public broadcast its own or any host radio broadcast materials on a case-by-case basis as agreed by the host radio broadcaster(s), the 9FPA/CP, and the performers and other intellectual property owners and right holders.

(e) **Host publisher.** Newspapers, magazines, and internet publications licensed for publication in the Republic of Palau shall be host publishers. Host publishers shall have free access to all Festival events and shall assist communications by publishing daily programs and other Festival supplements in English, Palauan, and French. Host publishers shall respect all intellectual property laws.

(f) **Guest publisher.** Newspapers, magazines, and internet publications licensed for publication in guest countries and officially designated by each guest country shall be guest publishers. Guest publishers shall have the right to report Festival events but may not market or use materials obtained for any other commercial purpose without the prior written and informed consent of the intellectual property owner or right holder. Guest publishers shall respect all intellectual property laws and comply with the moral rights of the intellectual property owners.

(g) **Freelance.** Media personnel such as reporters, writers, and photographers who are not employed or otherwise associated with a particular media in Palau or any guest country, shall be accredited as freelance personnel. Freelance personnel shall comply with all the foregoing rules and limitations on the use of materials.

(h) **Archivist.** Host and guest country personnel assigned to document the Festival for government record purposes shall be designated archivist personnel. Archivist personnel shall comply with all the foregoing rules and limitations on the use of materials and specifically may not engage in any commercial exploitation of the materials obtained.

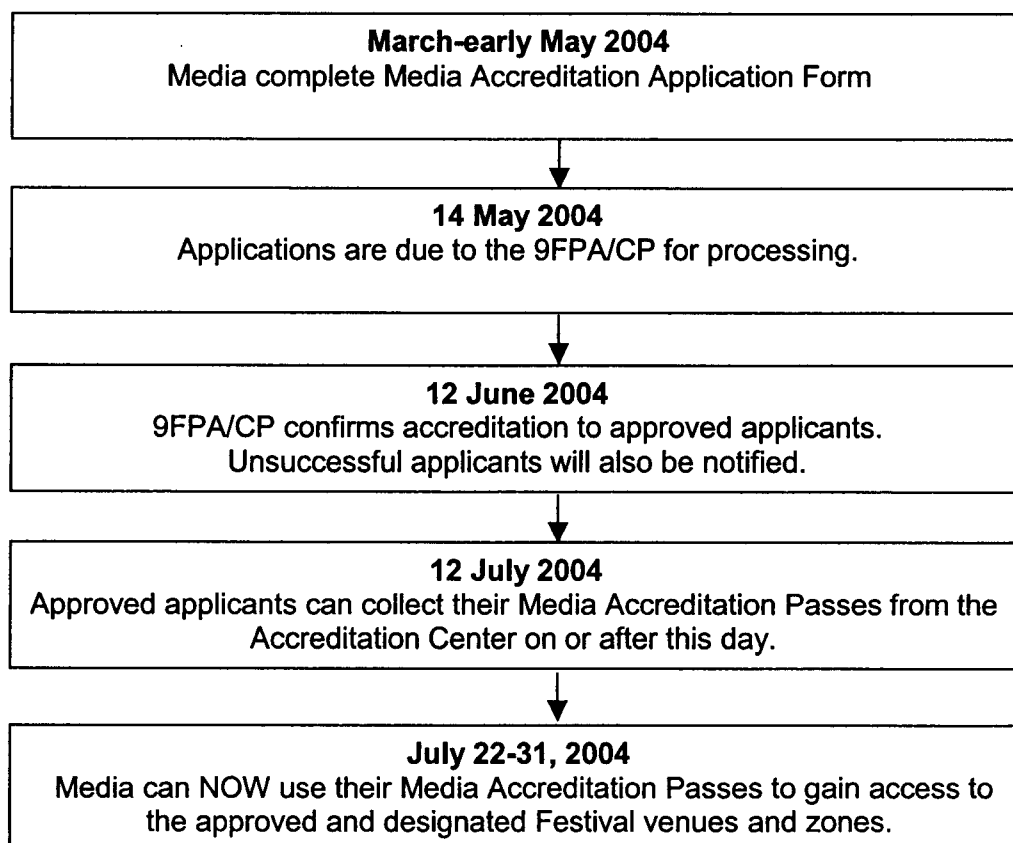
9TH Festival of Pacific Arts - Media Accreditation Manual
Republic of Palau, July 22 July 31, 2004

2.6. Personnel Designation

Each person accredited shall be designated as one or more of the following:

Journalist	Host Television Broadcaster
Photographer	Guest Television Broadcaster
Camera operator	Host Radio Broadcaster
Technician Guest	Radio Broadcaster
Freelance	Host Publisher
Archivist	Guest Publisher

2.7. Accreditation Timeline: March-July 2004



9TH Festival of Pacific Arts - Media Accreditation Manual
Republic of Palau, July 22 July 31, 2004

3. FESTIVAL MEDIA CENTER

3.1. Media Center

The Media Center for the 9th Festival of Pacific Arts will be located at the Festival Village. This center will include a workroom and a press conference area. The air-conditioned workroom will have, at minimum, photocopiers, facsimile machines, telephone instruments and lines, desktop computers, laptop hook-ups, and printers. International calls and consumable supplies are at user's expense.

Other facilities may be identified for shared use.

The Media Center will commence operation from July 12 - August 6, 2004.

4. FURTHER INFORMATION

4.1. Festival Schedule

[insert] 9th Festival of Pacific Arts Schedule

Program is subject to change.

4.2. Transport

The 9th Festival of Pacific Arts Organizing Committee will be providing a shuttle bus service from the Media Center to Festival Venues. There will also be a limited service available from the media hotel to the Media Center and Festival Venues. The details of this service will be made available when media accreditation approval forms are sent out and also in the 9th Festival of Pacific Arts Press Kit.

4.3. Accommodations

The 9th Festival of Pacific Arts will endeavor to assist accredited media with their accommodation arrangements while they are in Palau to cover the Festival. There will be an official media hotel in Koror for the duration of the Festival; however, the hotel is still to be confirmed. Media can make their accommodation and travel arrangements by contacting <contact personnel and details>.

4.4. Contact Details

All concerns relevant to media shall be referred to:

9th Festival of Pacific Arts Belau Organizing Committee
Committee on Communication and Publicity
Attn: Media Accreditation and Coordination
POB 666, Koror, PW 96940
(680)488.6490; secretariat@palaunet.com; www.festival-pacific-arts.org

5. FORMS

On the following pages, please find copies of the Multiple Media Accreditation Application Form and Media Accreditation Application Form.

9th Festival of Pacific Arts - Media Accreditation Manual
Republic of Palau, July 22-July 31, 2004

9th Festival of Pacific Arts
Koror, Republic of Palau
July 22-31, 2004

MEDIA ACCREDITATION APPLICATION FORM

Please Return to: **Ms. Sally Techitong-Soalablai**
 Ms. Tiare Holm
 Accreditation Center
 Committee on Communication & Publicity
Address: P.O. Box 666, Koror, PW 96940 REPUBLIC OF PALAU
Phone: (680) 488-6490 **Fax:** (680) 488-6490
E-mail: secretariat@palaunet.com

APPLICATION DEADLINE: MAY 14, 2004

MULTIPLE MEDIA ACCREDITATION APPLICATION FORM

Organizations with more than one applying personnel may submit applications in a package and note here of the number of applicants. One application per person.

Name of Organization _____

Number of Applications _____

Last Name:

First Name:

Media Outlet Name (if freelance, so state):

Mailing Address:

Box/Street:

City:

Telephone:

Passport #:

Date of Birth:

Country:

Fax:

Country

Gender: ☐ M ☐ F

Postal Code:

E-mail:

Type of Media:

☐ Journalist

☐ Photographer

☐ Camera Operator

☐ Technician

☐ Freelance

☐ Archivist

☐ Host Television Broadcaster

☐ Guest Television Broadcaster

☐ Host Radio Broadcaster

☐ Guest Radio Broadcaster

☐ Host Publisher

☐ Guest Publisher

9th Festival of Pacific Arts - Media Accreditation Manual
Republic of Palau, July 22 July 31, 2004

I plan on filing my documentary stories or images from the on-site Media center.

☐ Yes ☐ No

I plan on filing my story via:

☐ Fax ☐ Computer Modem ☐ Other (do state):

Dates you plan to cover the 9th Festival of Pacific Arts:

From _____, 2002 to _____, 2002.

Do you have any physical limitations that would require special accommodation at the Media centers?

☐ Yes ☐ No

If yes, please explain.

Limitations:

This Accreditation Pass has been issued by the 9th Festival of Pacific Arts Committee on Communication & Publicity (9FPA/CP) for the sole purpose of providing limited access by the accredited individuals to certain sites or areas of the 9th Festival of Pacific Arts and related events. This Pass is personal, non-transferable and revocable at any time at 9FPA/CP's sole discretion. Unauthorized use, alteration or transfer of an Accreditation Pass may result in the temporary or permanent revocation of the Accreditation Pass and/or the removal of the accredited individual from the site or area provided accredited individuals. This pass does not guarantee access to all sites or areas of the 9th Festival of Pacific Arts and related events. The number of accredited individuals may be limited depending on the sites and type of media equipment required. The 9FPA/CP reserves the right to limit the accreditation of media personnel and to limit the number of accredited personnel at any particular Festival site.

Signature:

Date:

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

THE FESTIVAL FLAG

(Document prepared by the Secretariat)

Background

1. The Festival Flag is on the agenda for discussion during the Council's Eighteenth Meeting. It is an issue that has been discussed over many occasions but has not resolved at this time. The purpose of this paper is to document the progression of the subject and to identify a way forward.
2. The first reference to a Festival Flag or logo was found in 1979 although nothing was furthered until the first substantial discussion of the issue of the Festival Flag took place during the Eleventh meeting of the Council (Rarotonga, 1990).
3. During this meeting the Council agreed that a permanent flag would represent the spirit and cultural vitality of the Festival and that it would be fitting to have such a flag in place for the Sixth Festival of Pacific Arts in 1992. The Council further agreed that
 - The SPC commission a professional artist to draw a suitable flag for the Festival, to be passed from each host country to the succeeding one;
 - The proposed design take into consideration the general principles of all Festival logos: the blue of the sea, the gold of the sun and the cane of the Pacific peoples; and
 - The Council would meet again in December 1991 to approve the official flag of the Festival of Pacific Arts and finalise arrangements for the 1992 Festival.
4. During the Twelfth meeting of the Council (Rarotonga, 1992) the Council recalled the decision taken at the previous meeting and noted that the SPC had commissioned a professional graphic artist from Guam, who had traveled to Noumea to work alongside the SPC Graphic Artist, to design a festival flag but considered none of the designs suitable to the Vaka Moana theme by the Cook Islands. The Cook Islands had, therefore, run a national competition and produced a flag using its logo design for the 6th Festival.
5. The Cook Islands further requested SPC to conduct a flag competition amongst the Council membership and the designs be submitted to the next Council for selection of an appropriate design for the official festival flag. The Council again endorsed the need for a distinct flag, and agreed that each host country be free to design its own festival flag to fly alongside the official one and that the adopted Flag design would also be utilised as the Festival logo or badge.

6. Following the previous decision taken by the Council on the unsuitability of the designs submitted by the professional artist from Guam the issue of a festival flag arose again at the Thirteenth Council meeting (Apia, 1995). The Council reconfirmed the need to have a Festival flag and that the design might be based on the sun, the ocean, the coconut and the canoe. The Council invited each member of the Council to run a national competition with the top entries being submitted to the next Council meeting during the Seventh Festival of Arts for a final decision.

7. During the Fourteenth meeting of the Council (Apia, 1996), the Council noted that the only country that had responded to the recommendation of the Thirteenth meeting and held a national competition for the Festival Flag design was Fiji. The Council noted Fiji's design and agreed that this item should remain on its agenda, as a permanent Festival flag would be a very potent symbol for the Council. The Council also reconfirmed that the permanent flag should not be confused with the host country's flag, as it was the privilege of each host country to design its own specific Festival flag.

8. By the Fifteenth meeting the item had reached a standstill and was not discussed under the Festival Agenda item as indicated. Neither the Sixteenth or Seventeenth meetings of the Council discussed this outstanding issue.

9. The Festival Flag was also an agenda item for the First Meeting of the Executive Board of the Council but was not addressed during this meeting. Neither the Second nor Third Meeting of the Executive Board have taken the discussion up again.

10. Considering the historical perspective of the discussions, the Secretariat would like to make the following suggestions.

- The Council consider the work done by both professionals artists and individuals country efforts to design a Festival flag and the difficulties of these artists to reflect the diversity of the Festival themes.
- The Council consider the mission of the Council including strengthening and promoting the work of the Council in the region and discuss the possibility of the Festival Flag be altered to become a Council of Pacific Arts Flag to be flown during the formal sittings of the Council, the Executive Board and during the Festival of Arts together with the country flags.
- The Council consider the designs already undertaken and decide if the Council Flag should be based upon any of these previous official or symbolic designs already conceived.

Figure 1

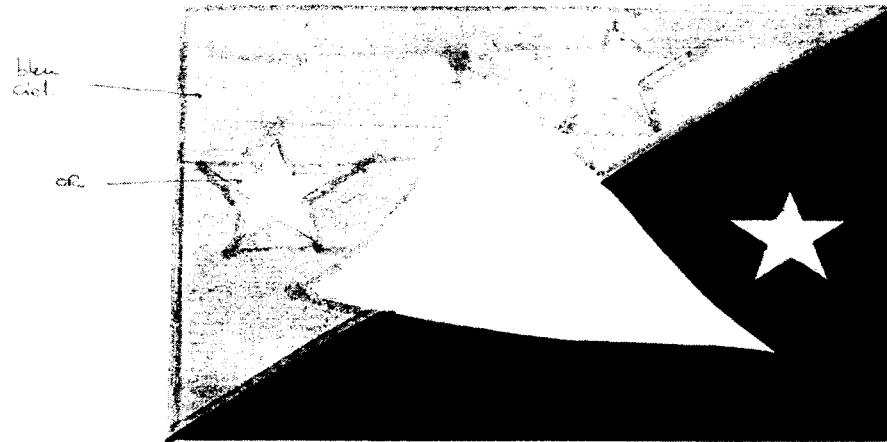


Figure 2

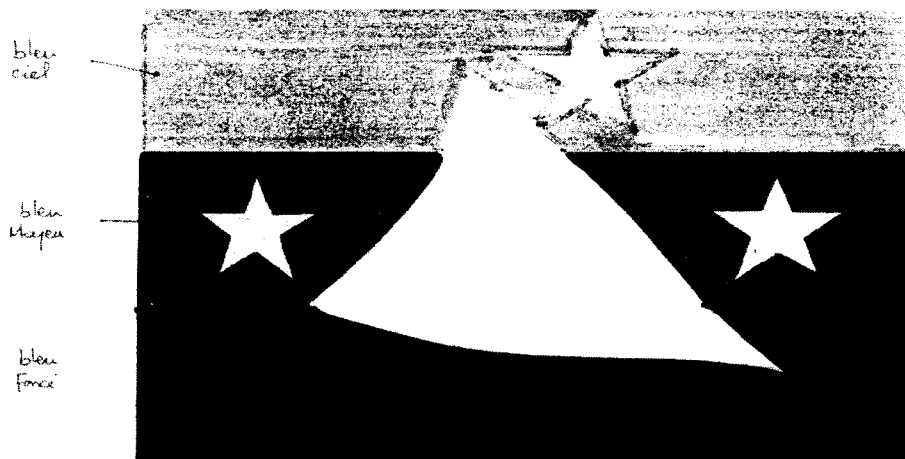


Figure 3

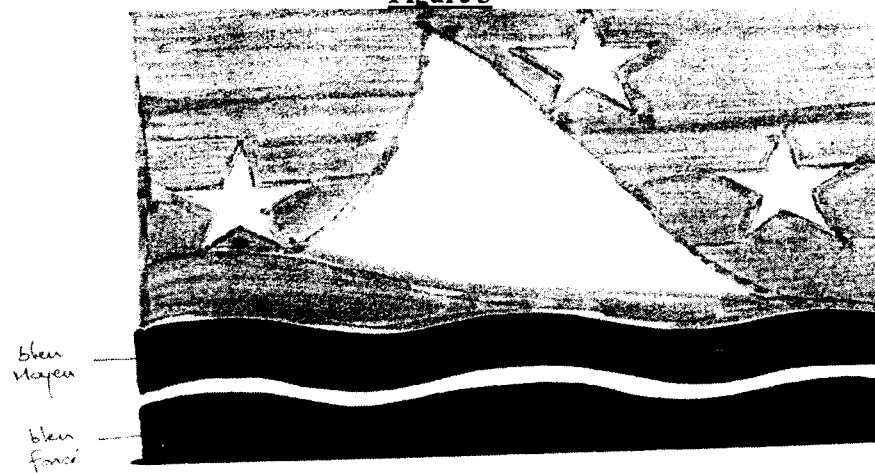


Figure 4

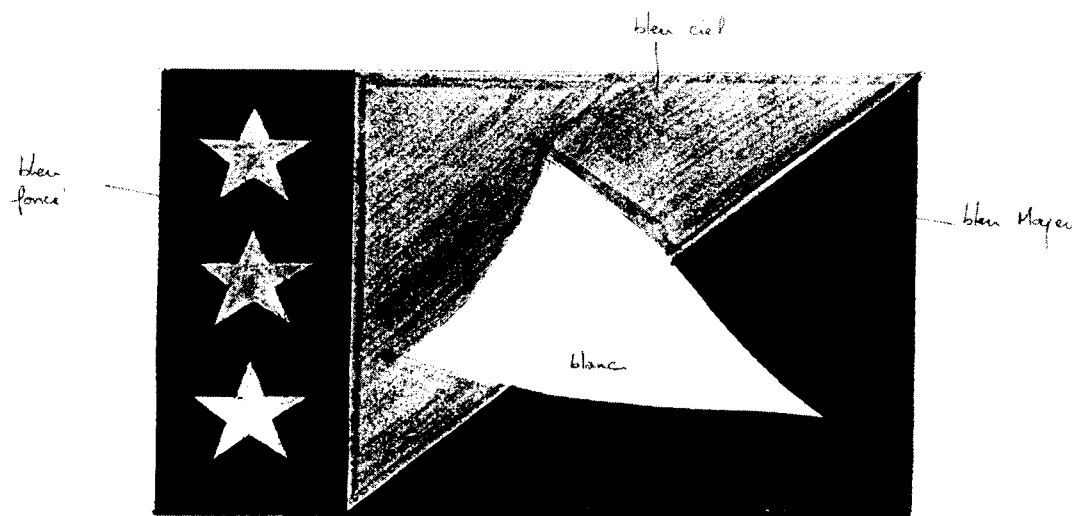


Figure 5

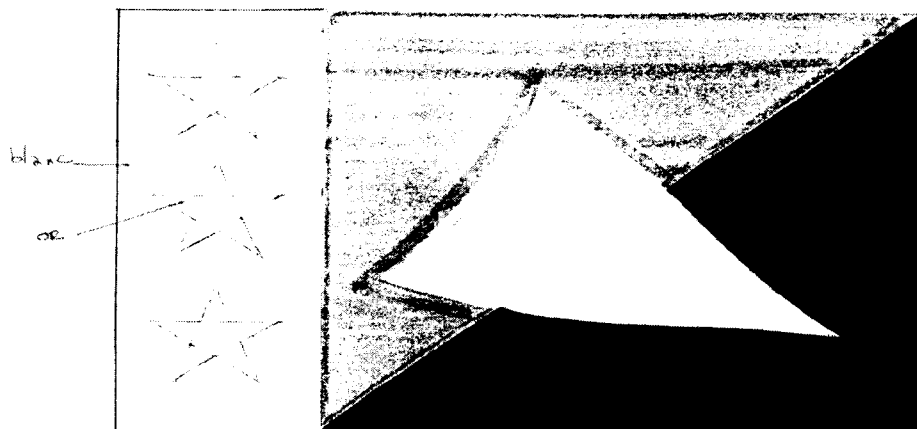


Figure 6

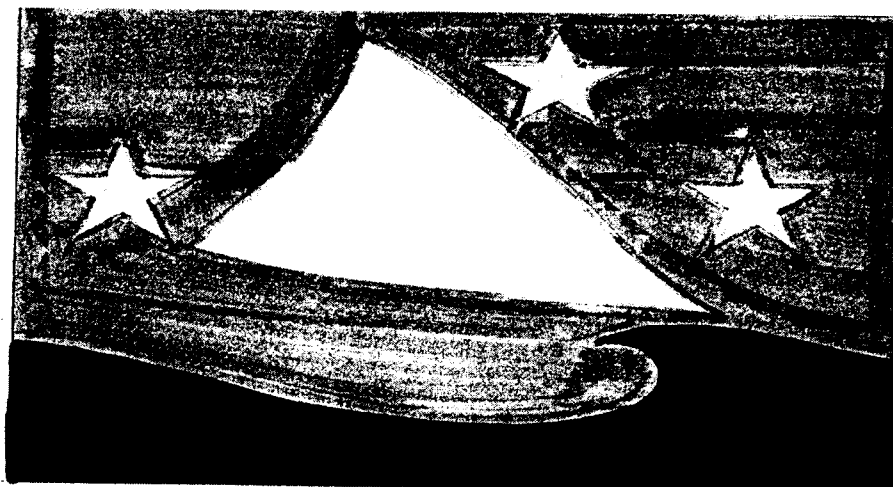


Figure 7

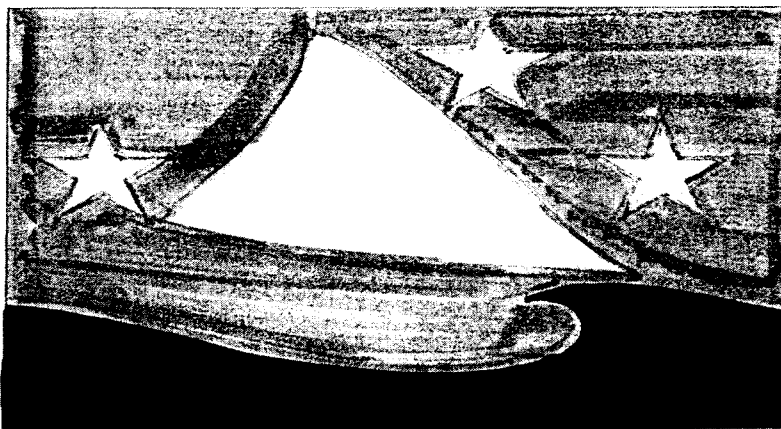


Figure 8

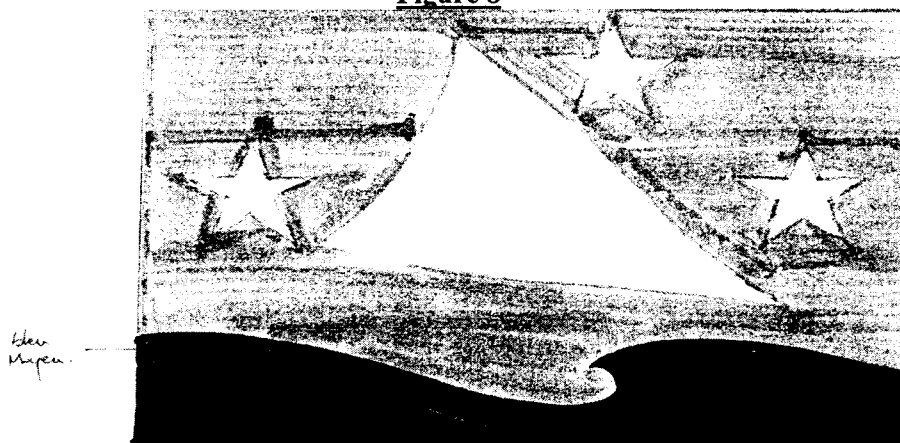


Figure 9

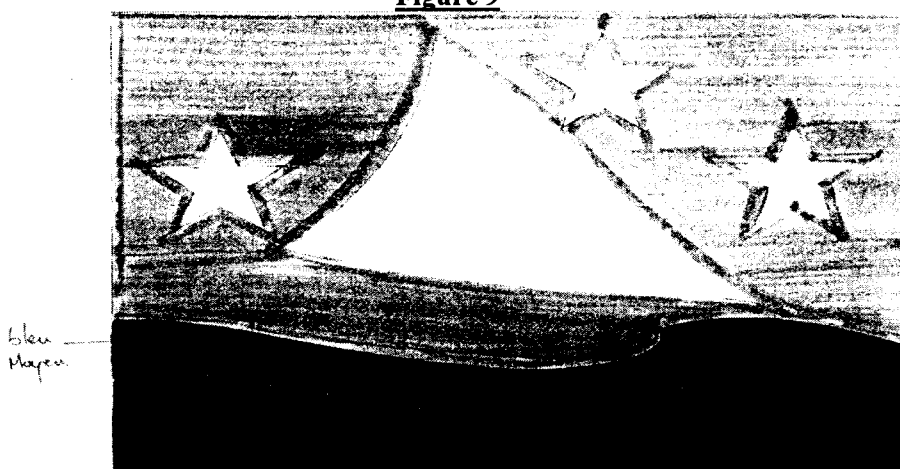


Figure 10



Figure 11

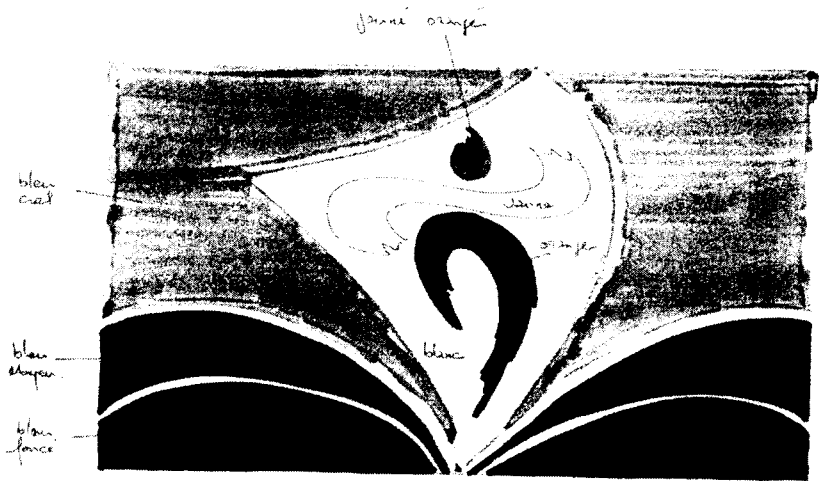


Figure 12



Figure 13



Figure 14

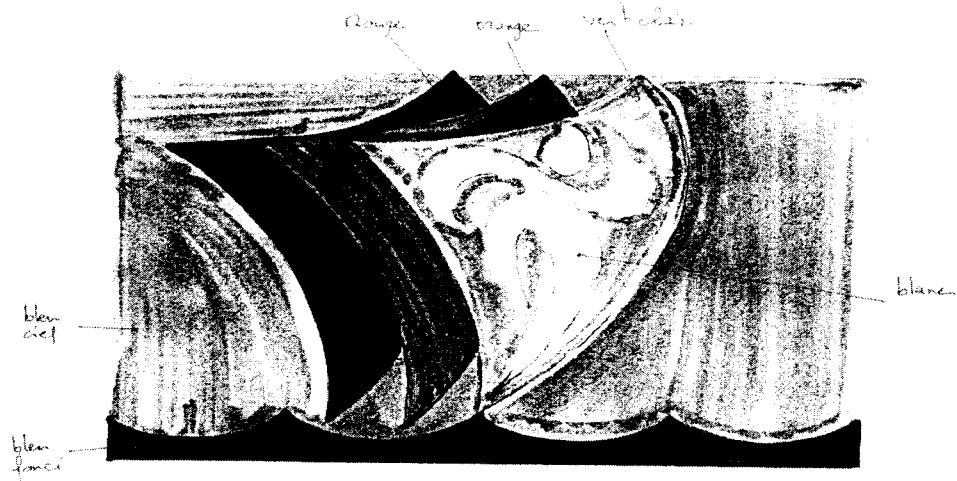


Figure 15

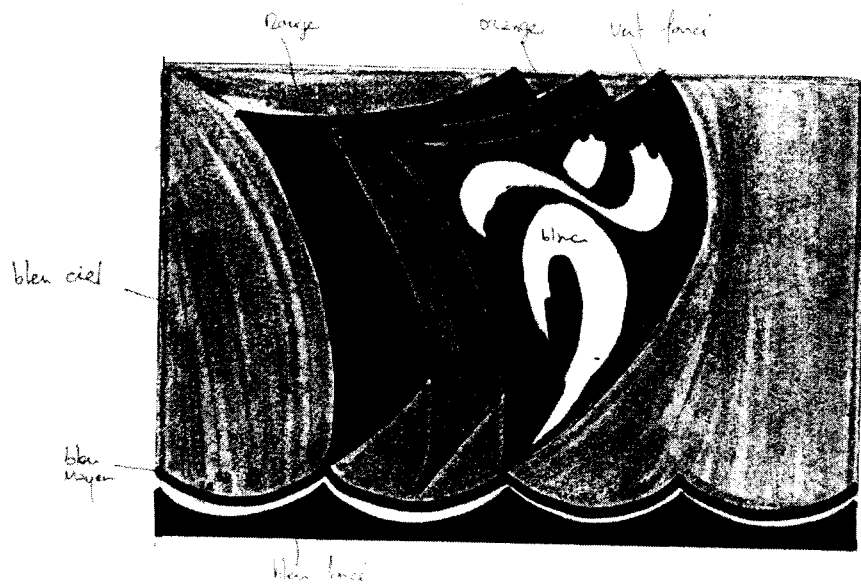


Figure 16

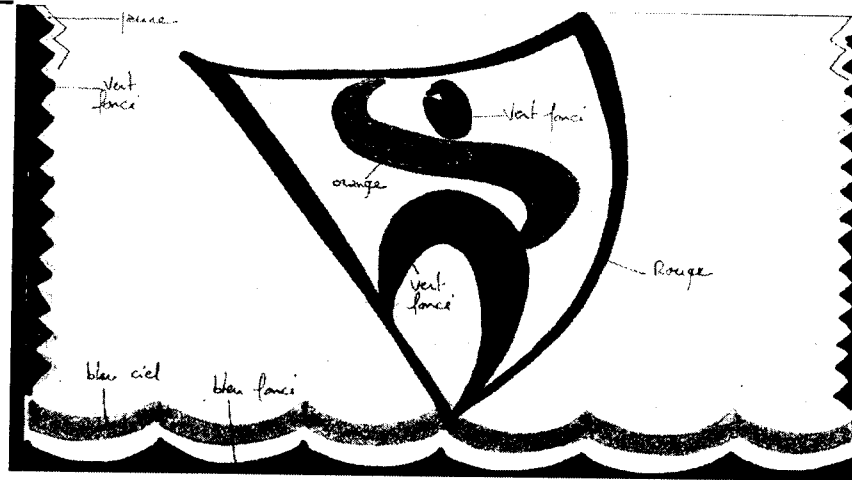


Figure 17

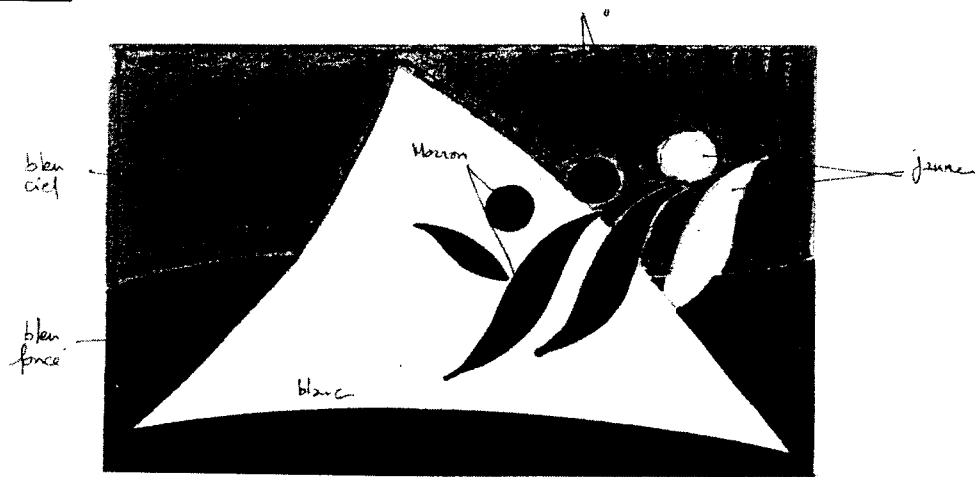


Figure 18

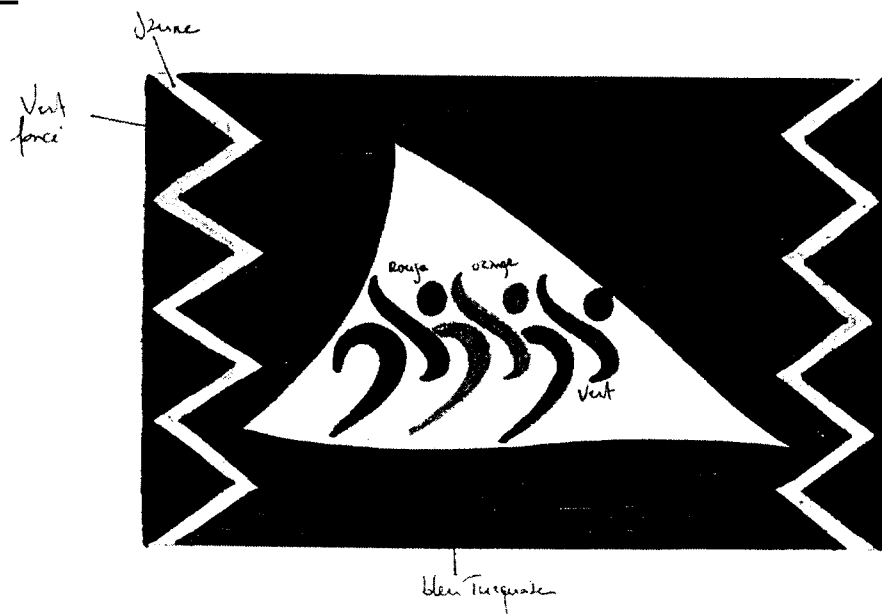


Figure 19

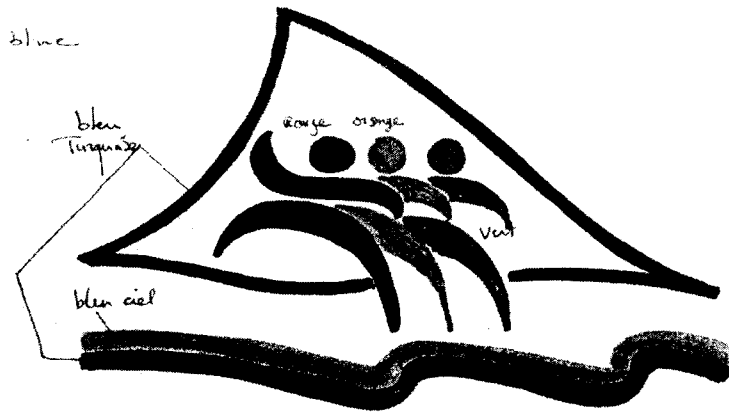


Figure 20

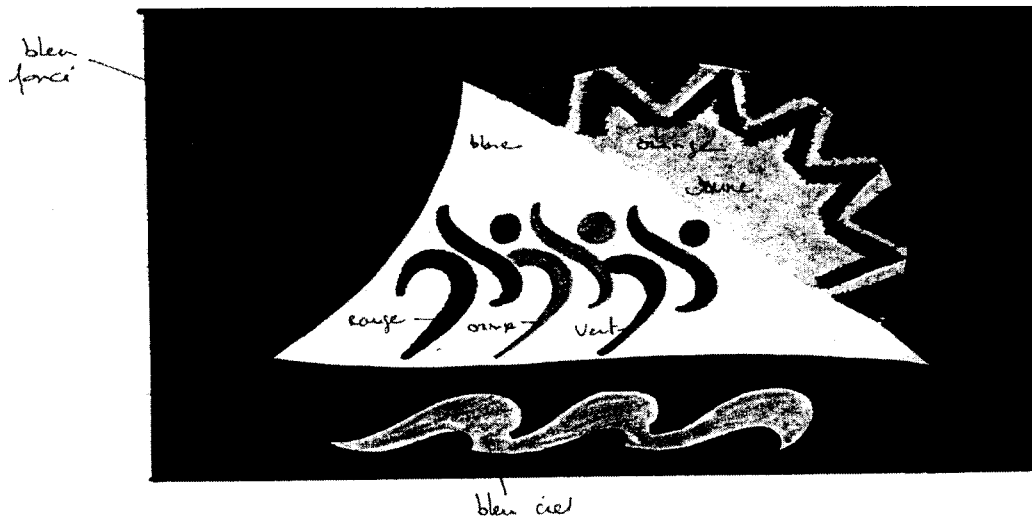


Figure 21

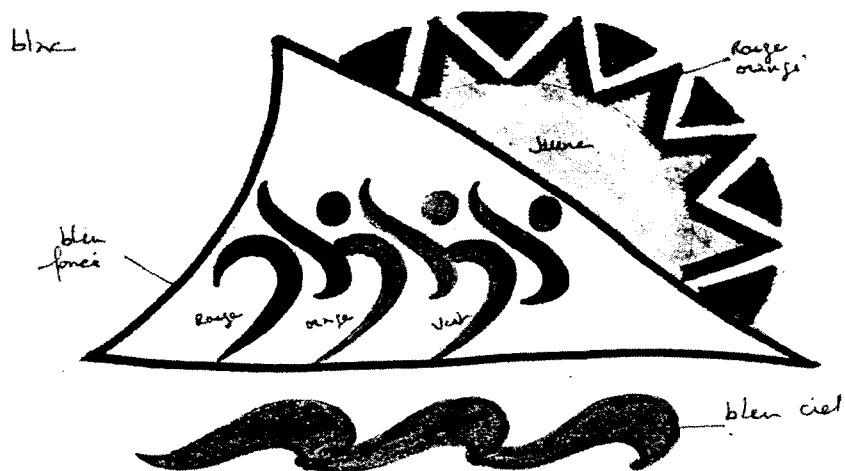


Figure 22

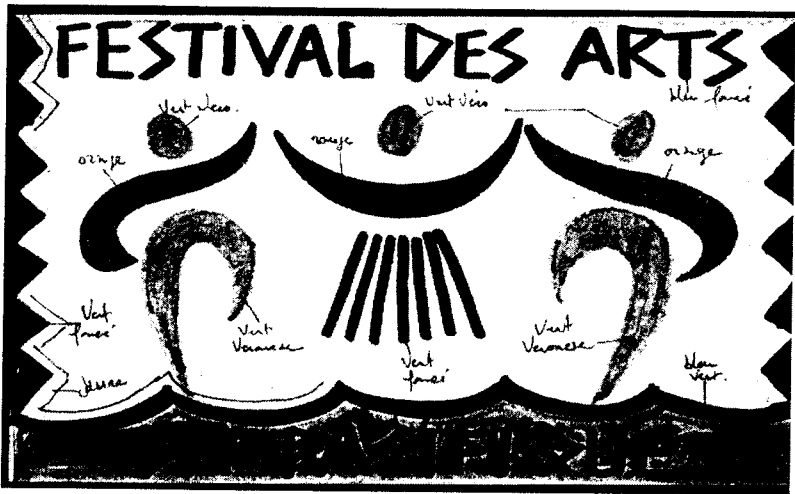


Figure 23

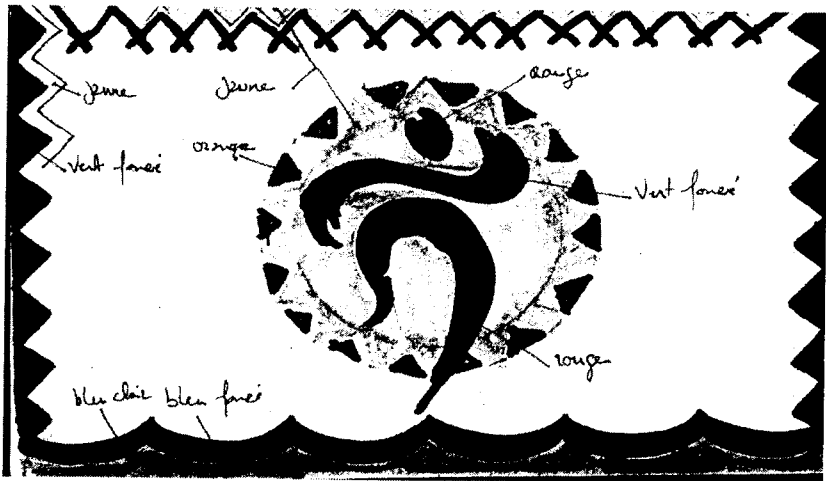


Figure 24



Figure 25

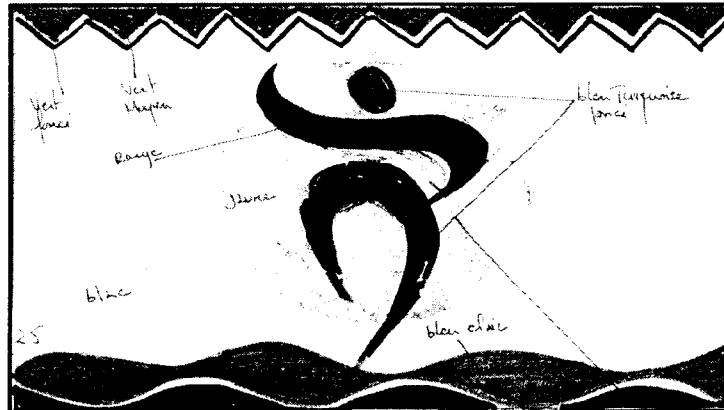


Figure 26



Figure 27



Figure 28

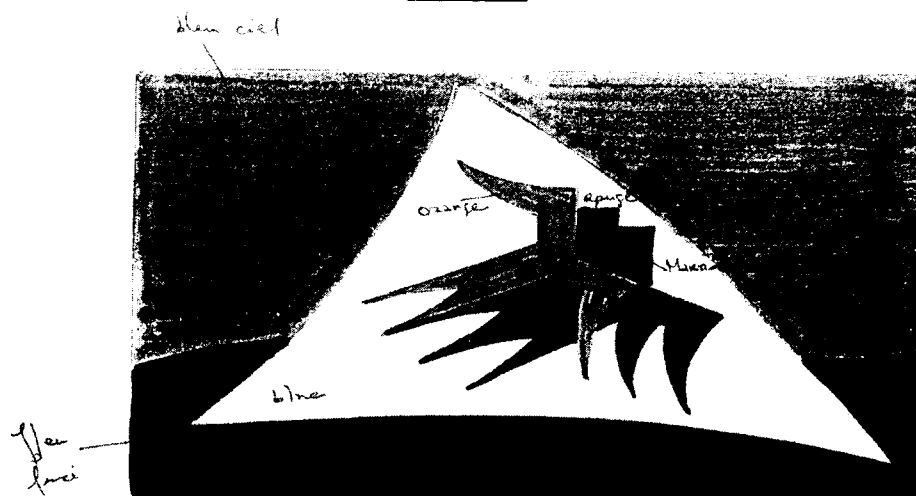


Figure 29

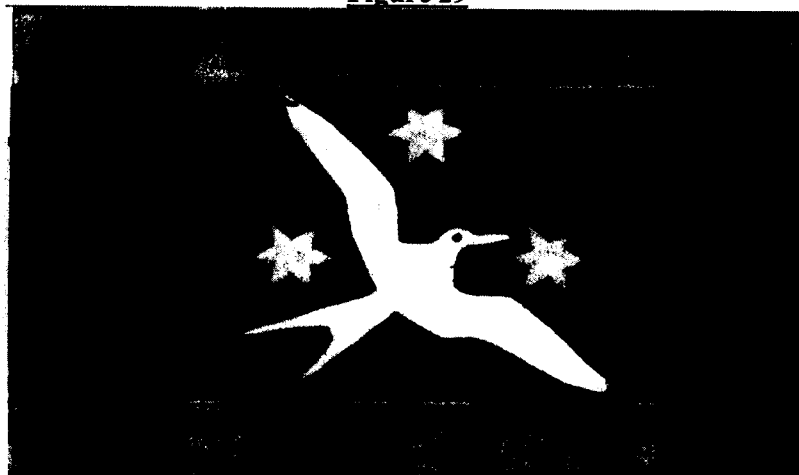


Figure 30

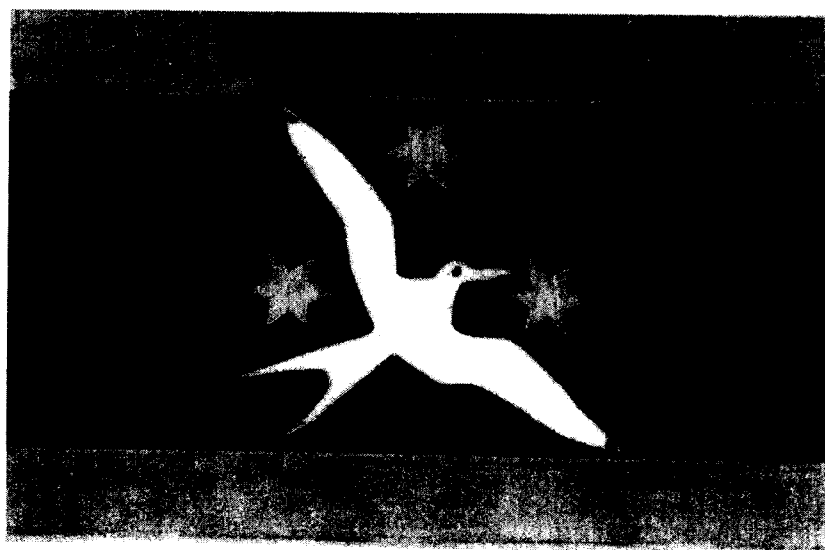


Figure 31

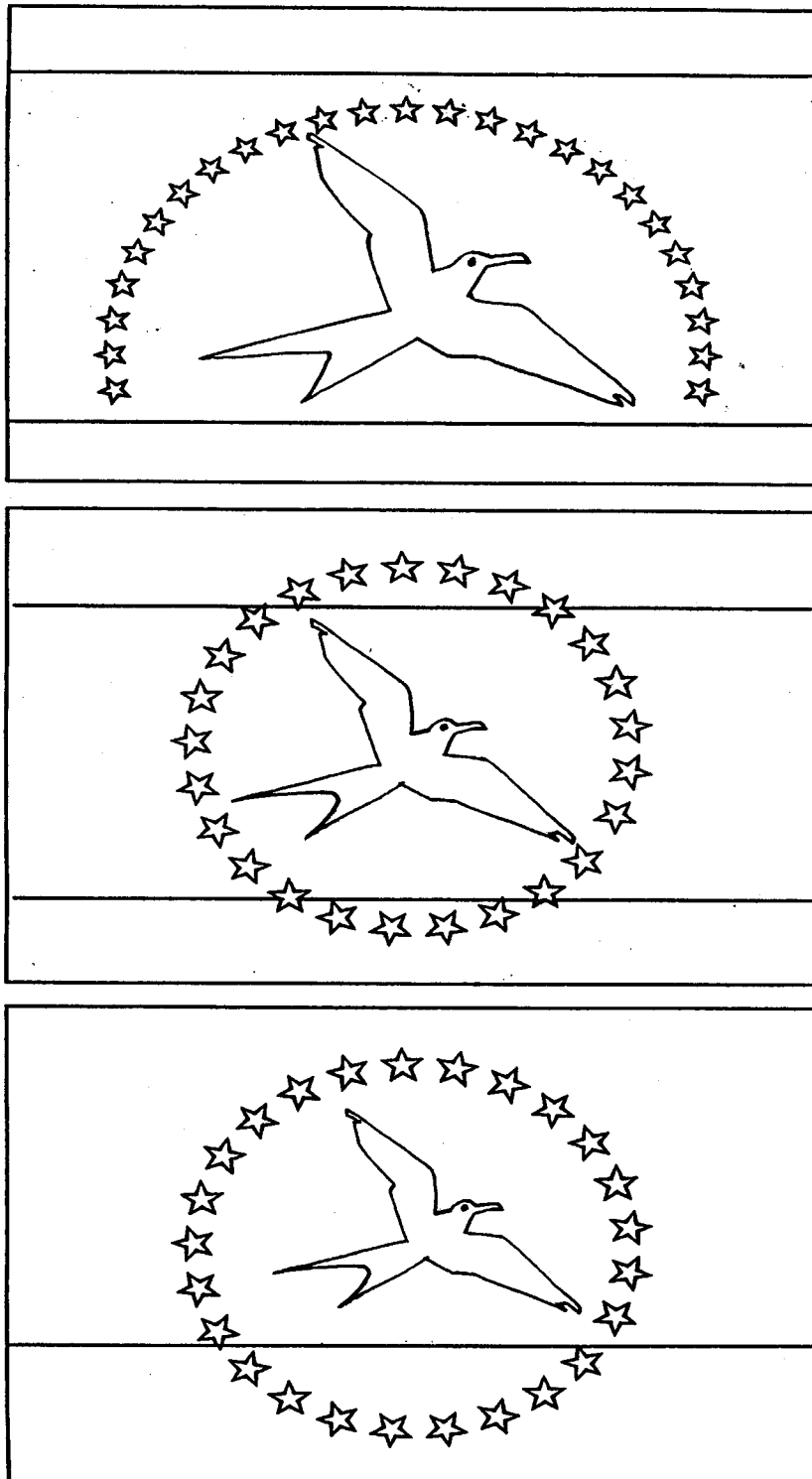


Figure 32

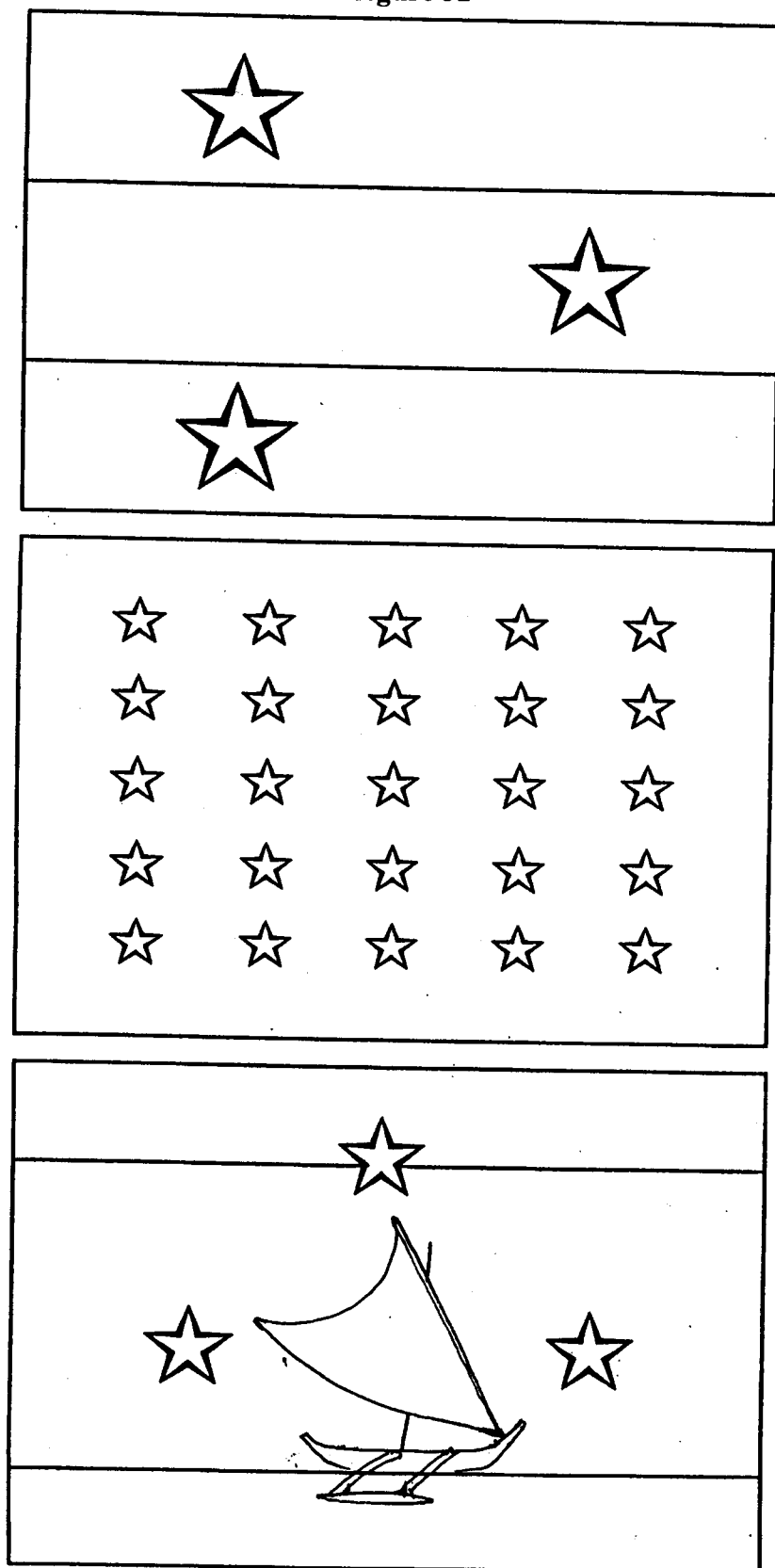


Figure 33

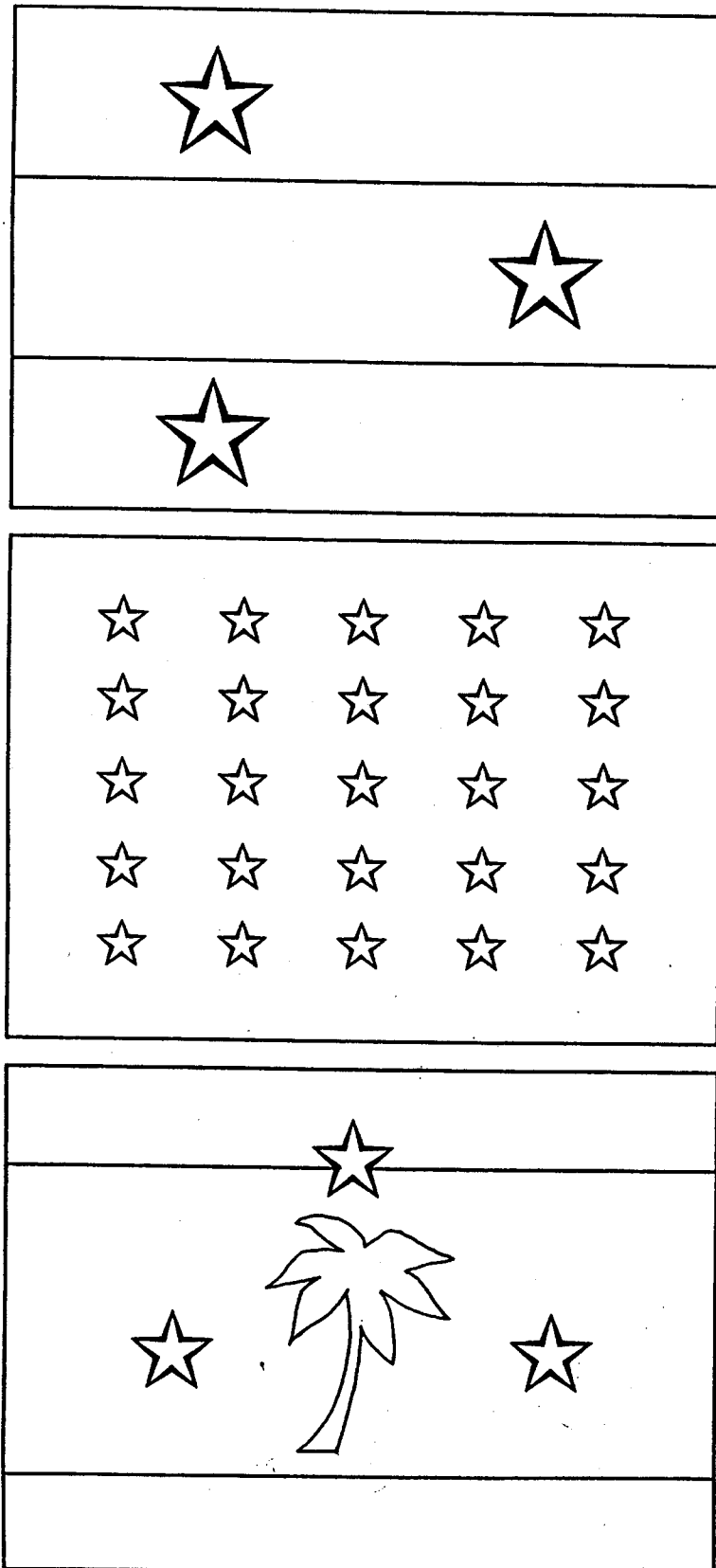


Figure 34

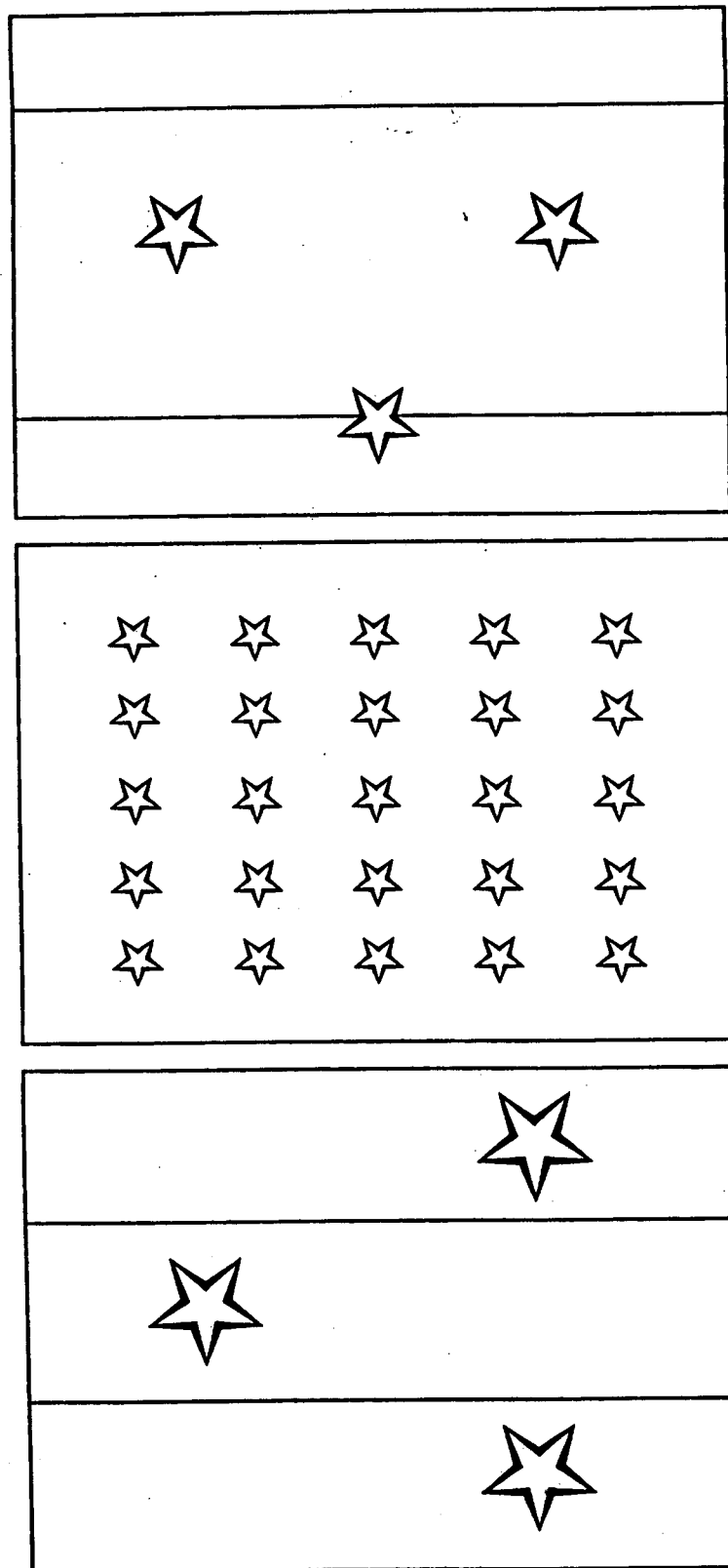


Figure 35

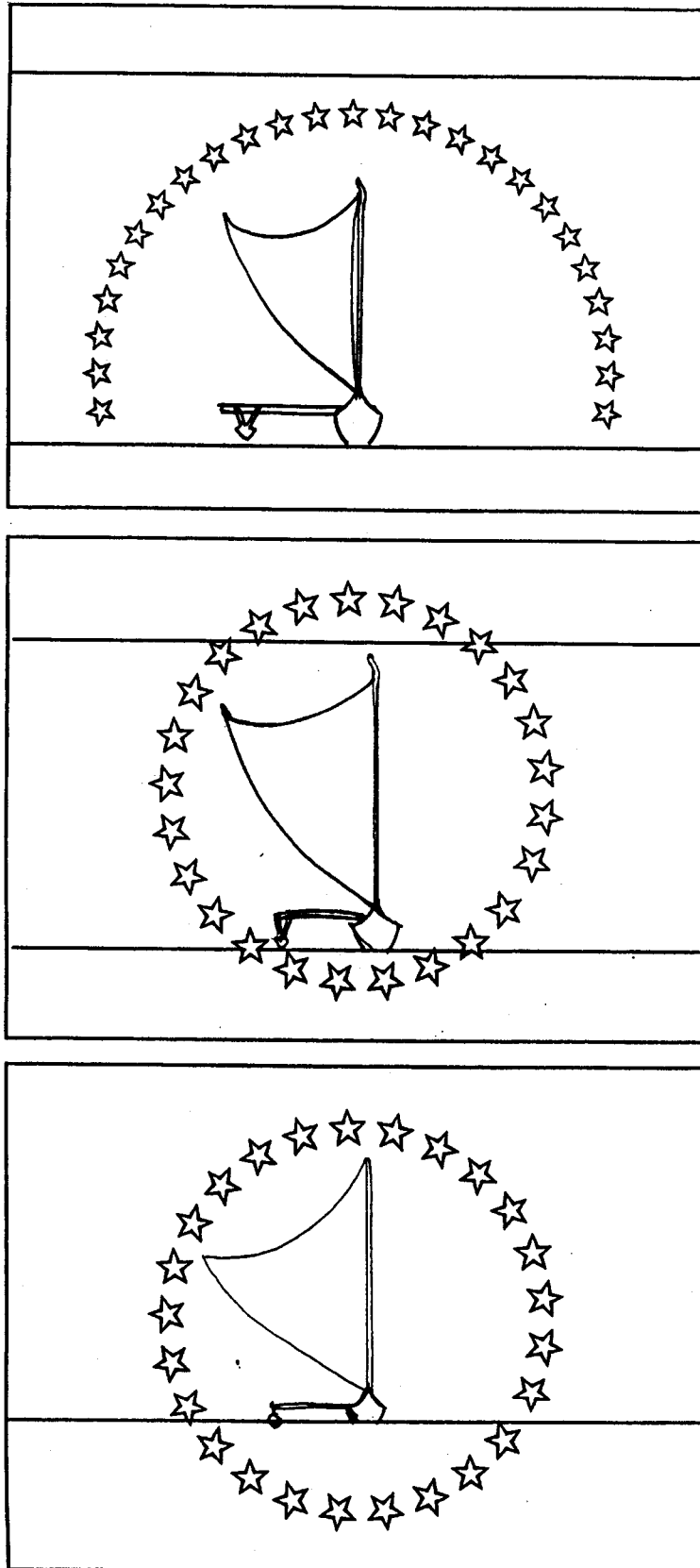


Figure 36

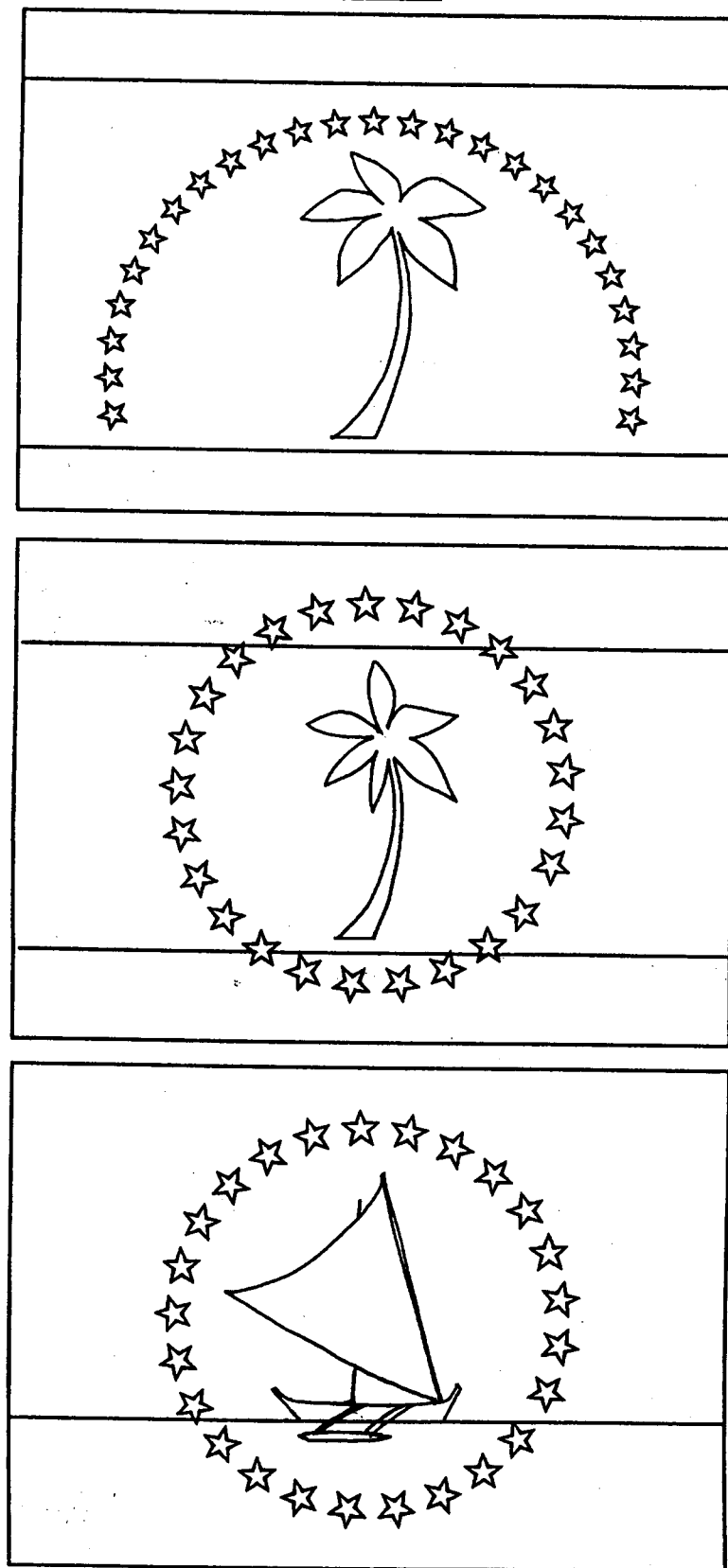


Figure 37

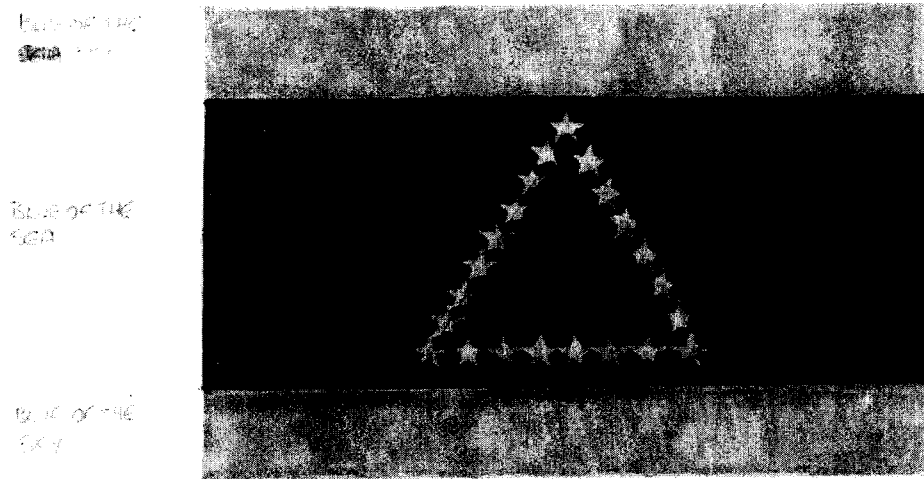
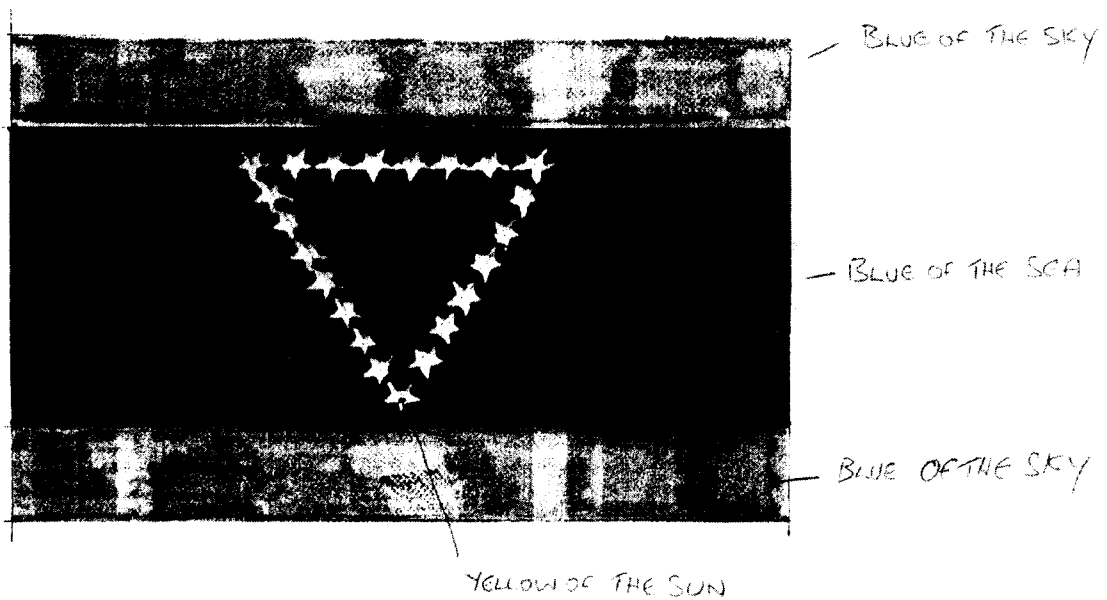


Figure 38



NOTE SHOULD BE 25 STARS NOT 22 AS SHOWN

Figure 39

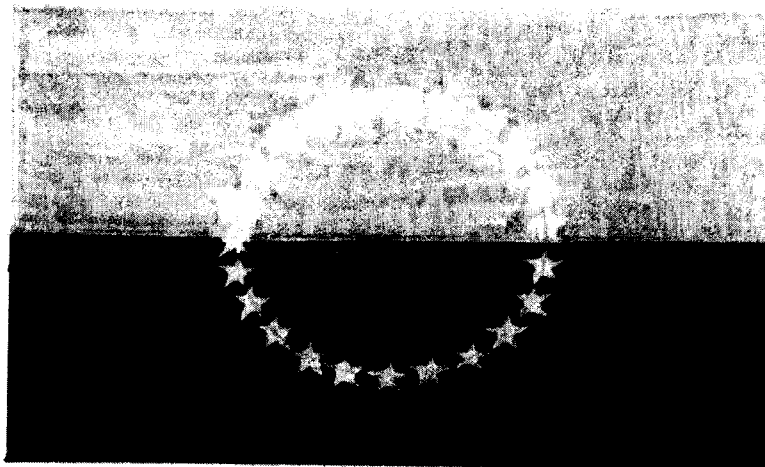


Figure 40

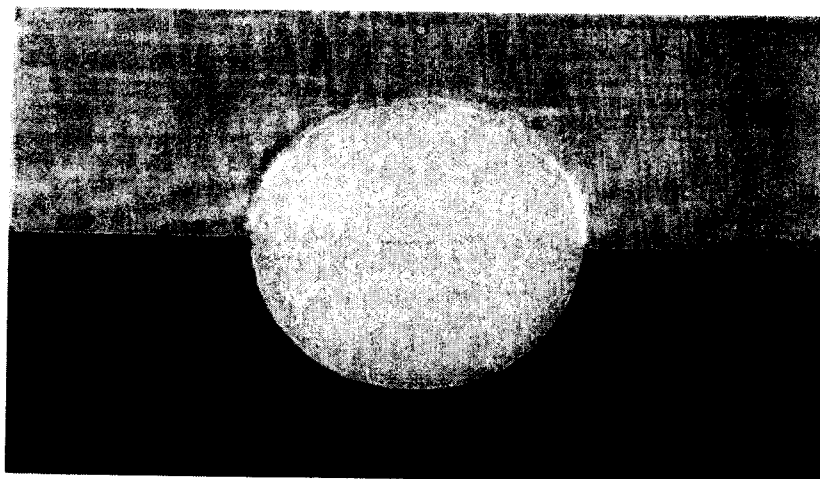


Figure 41

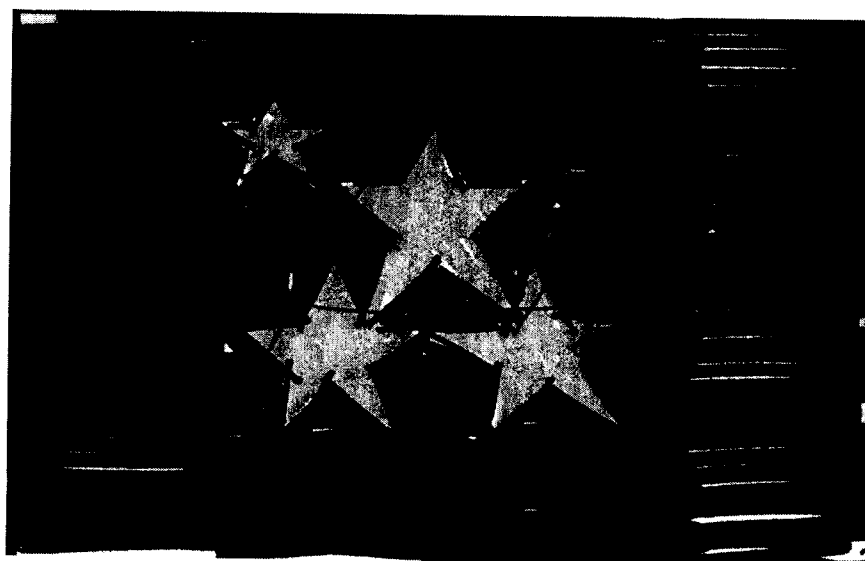


Figure 42

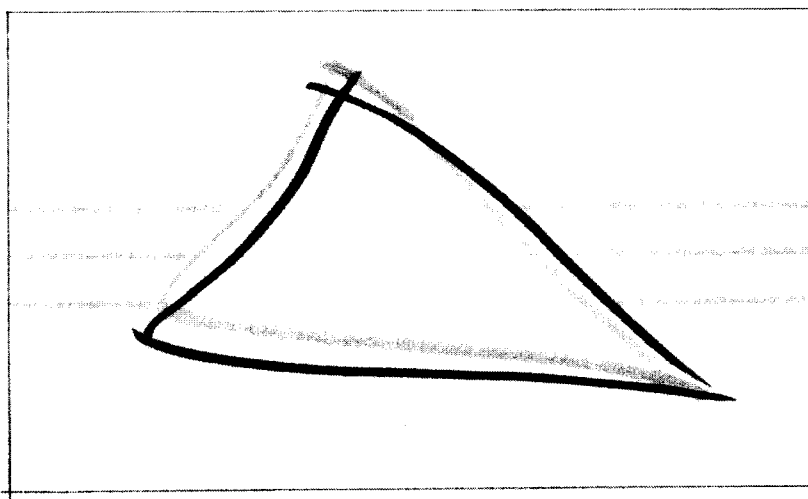


Figure 43

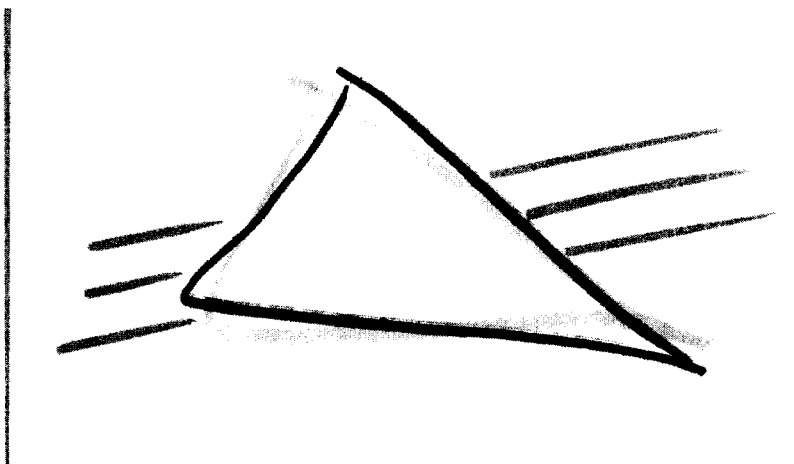


Figure 44

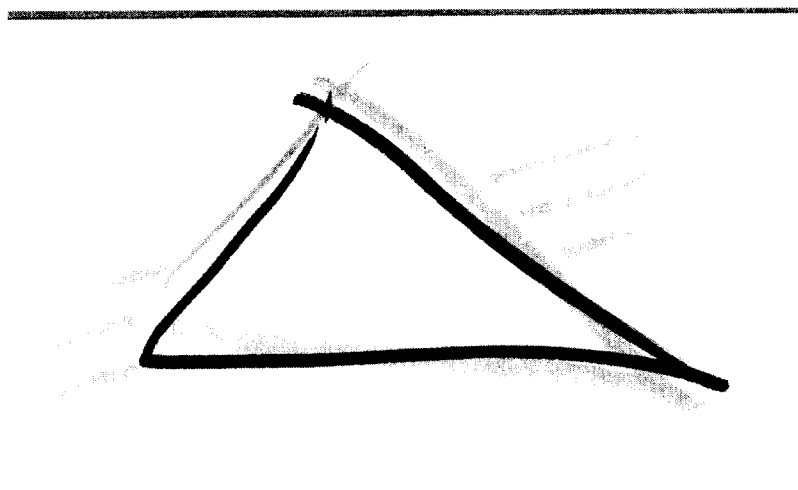


Figure 45

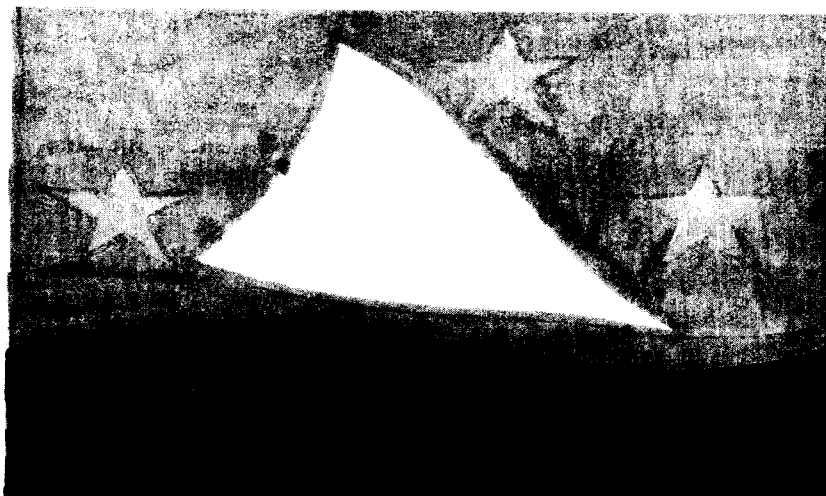


Figure 46

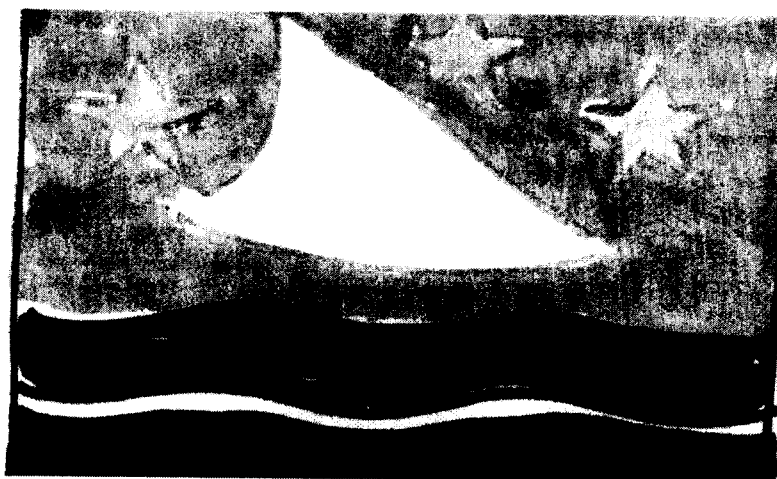


Figure 47

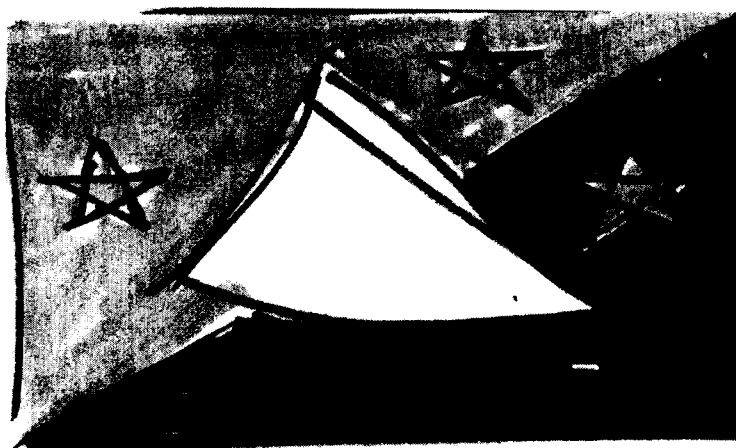


Figure 48

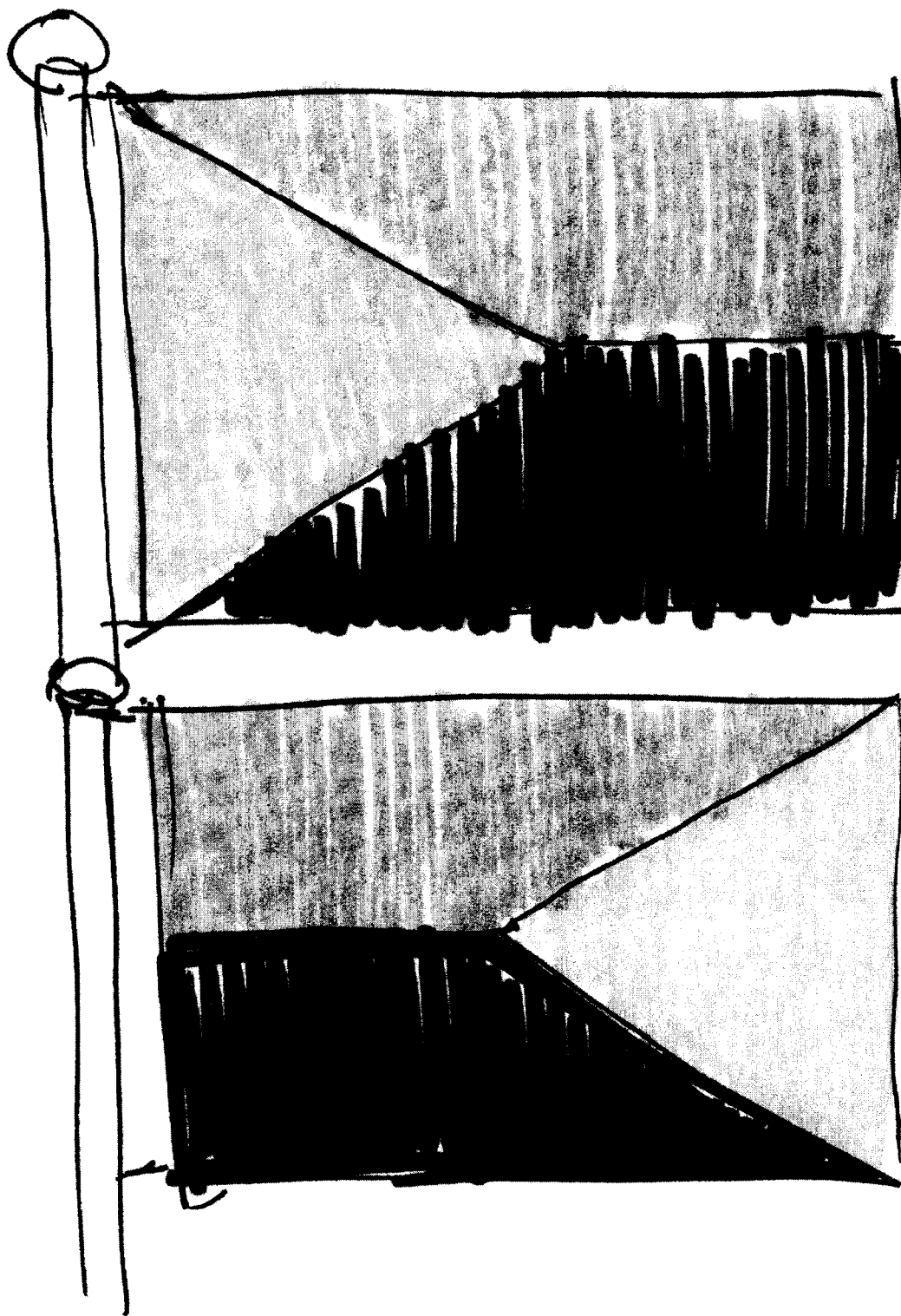


Figure 49

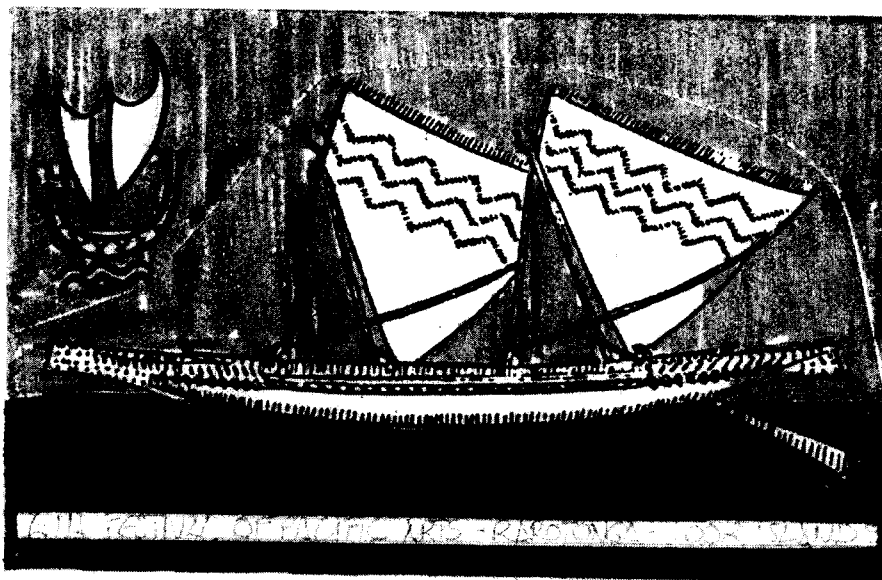


Figure 50

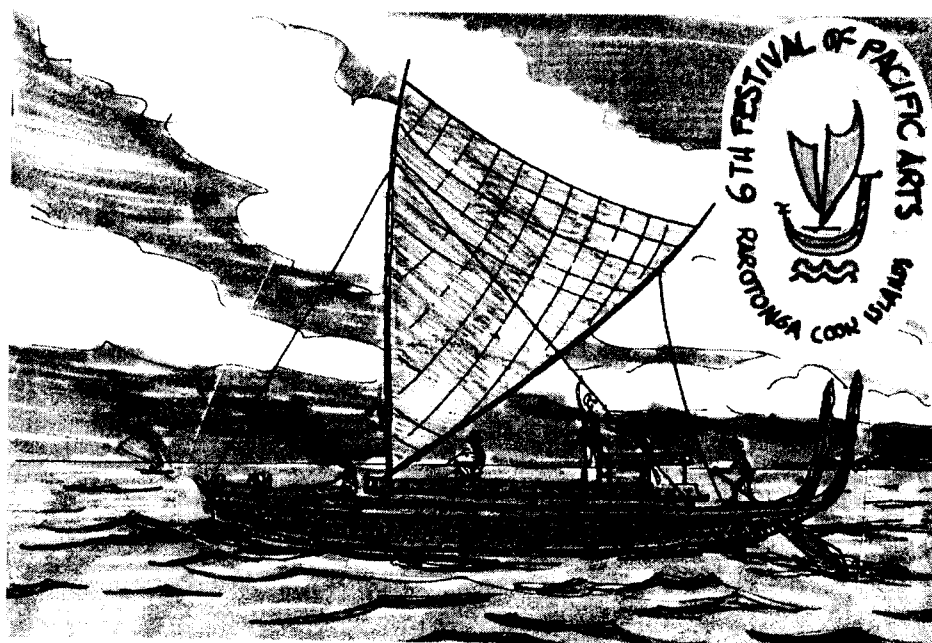


Figure 51

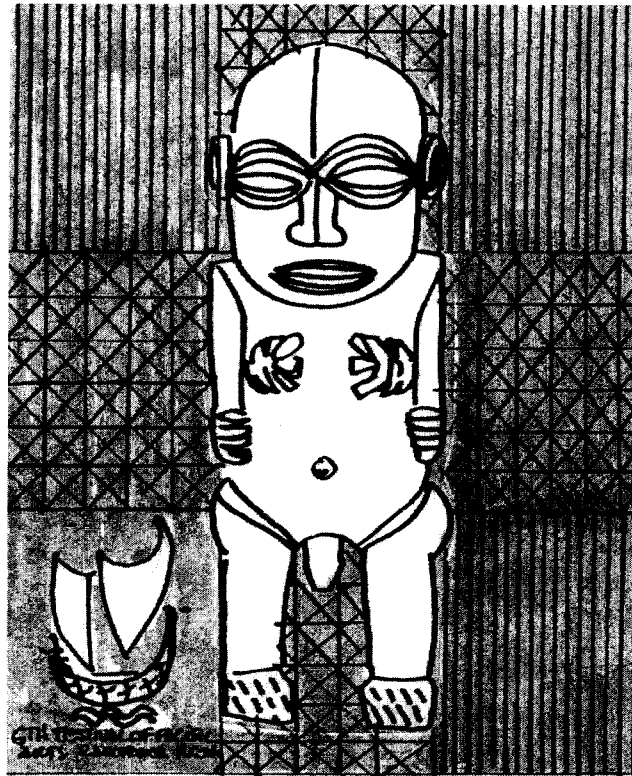


Figure 52

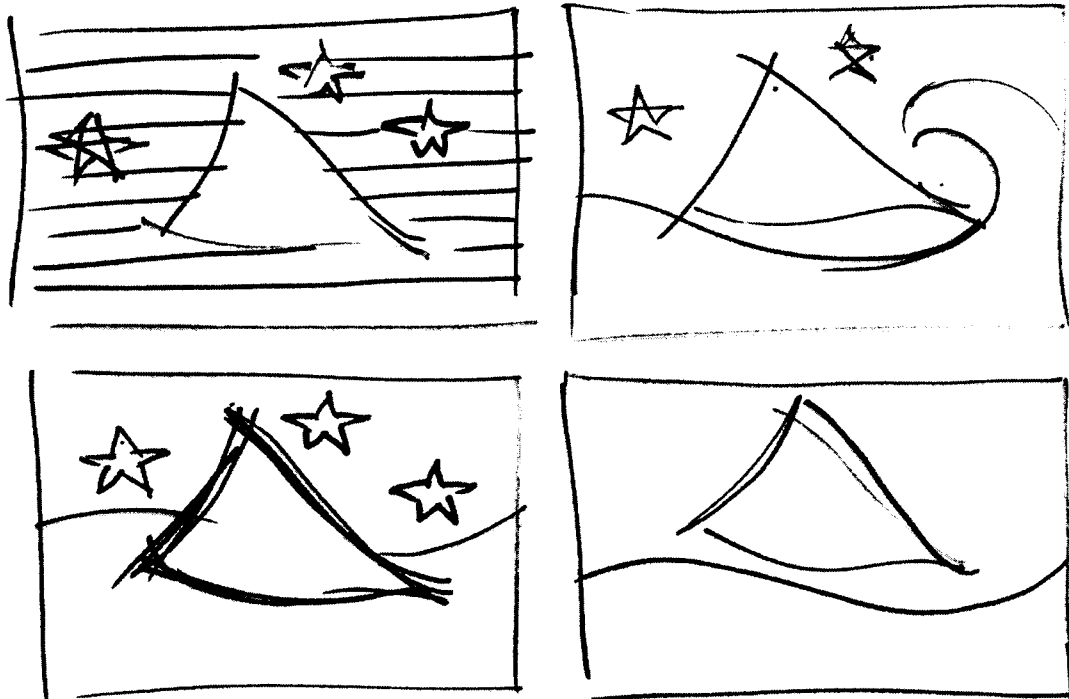


Figure 53

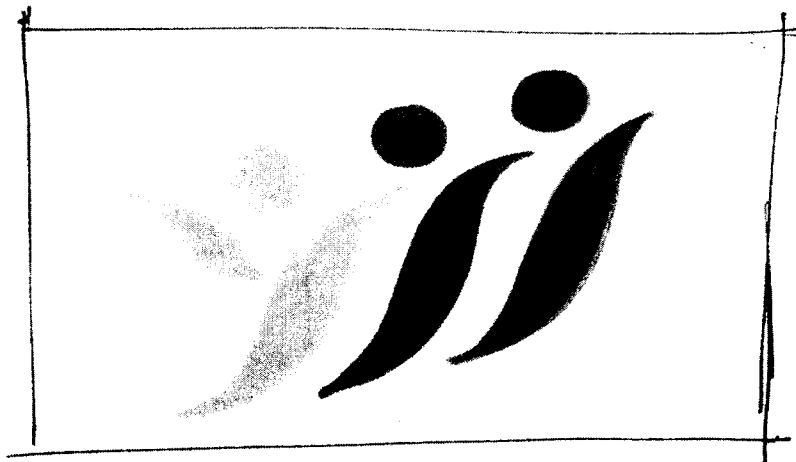


Figure 54

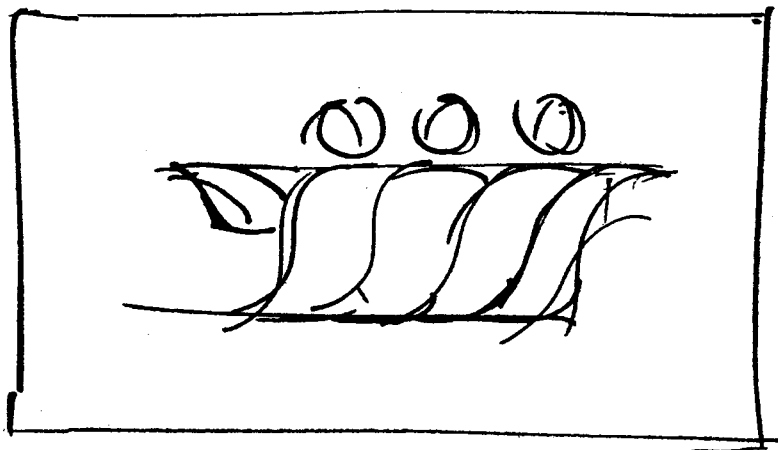


Figure 55

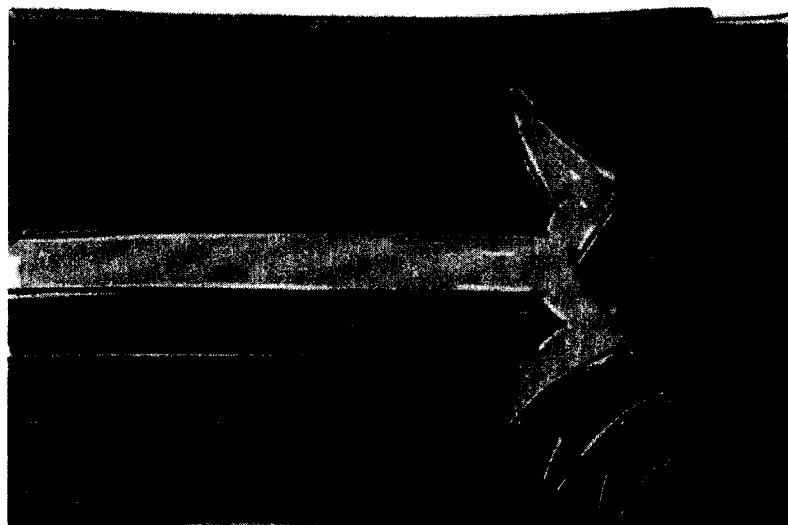


Figure 56

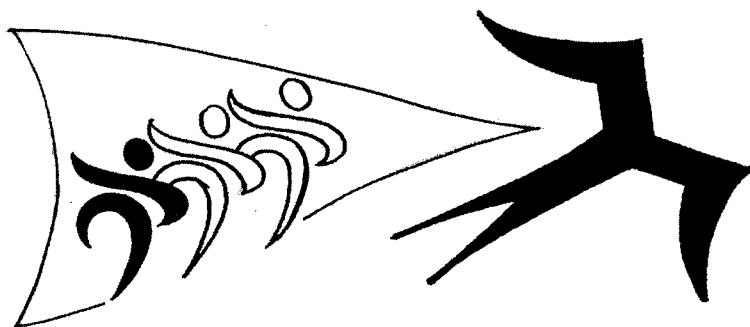


Figure 57



Figure 58

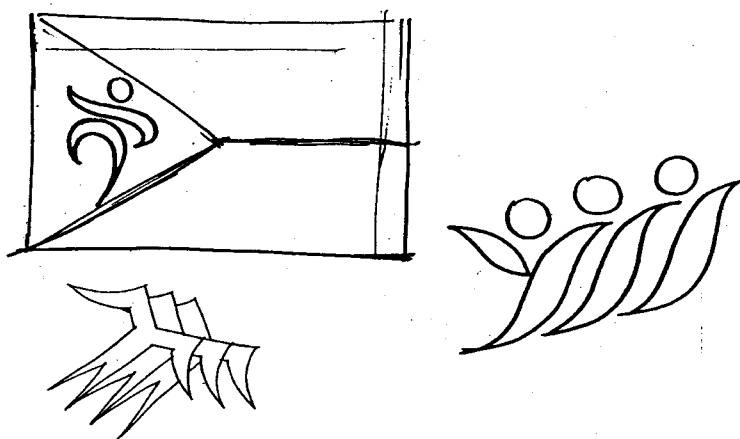


Figure 59

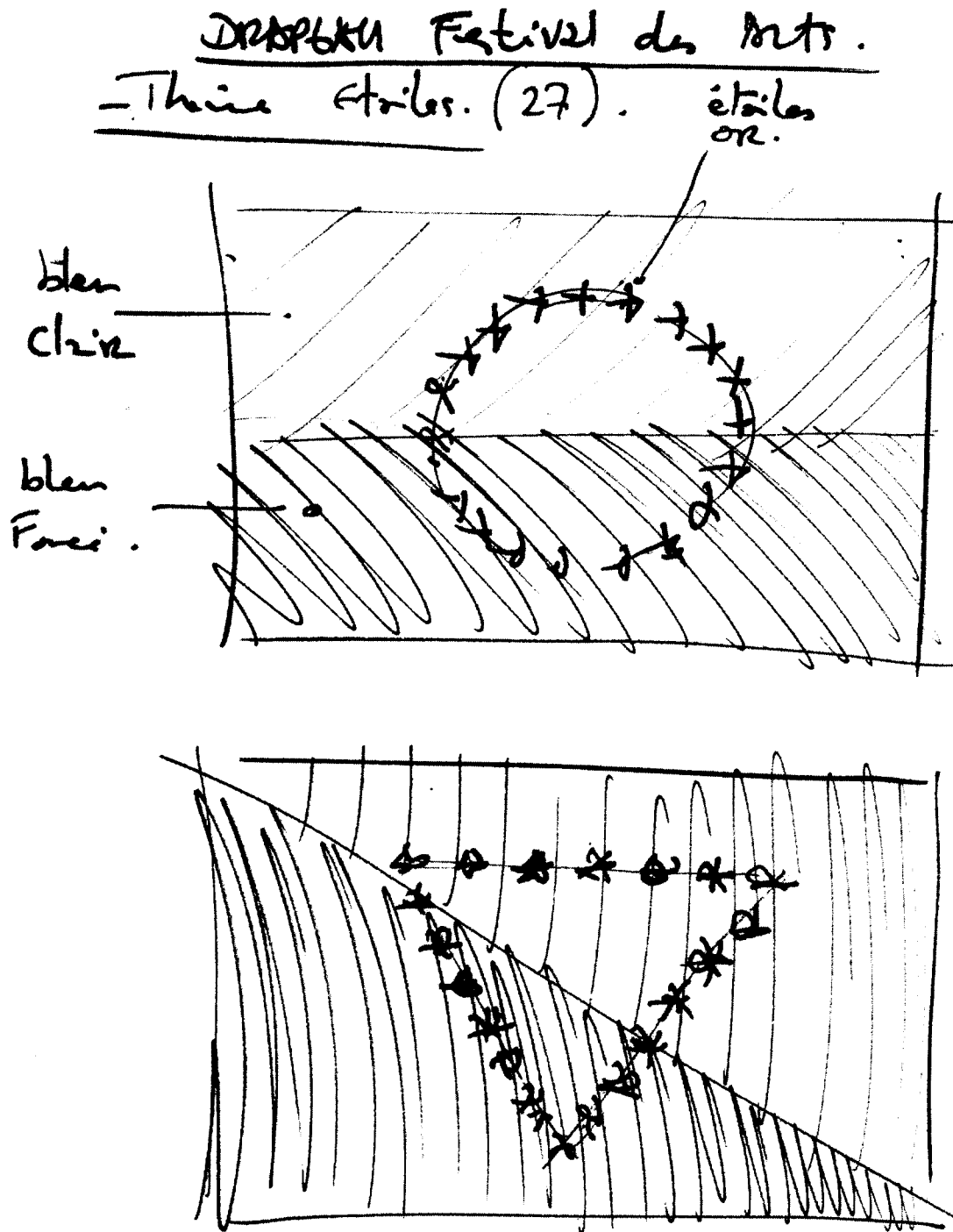


Figure 60

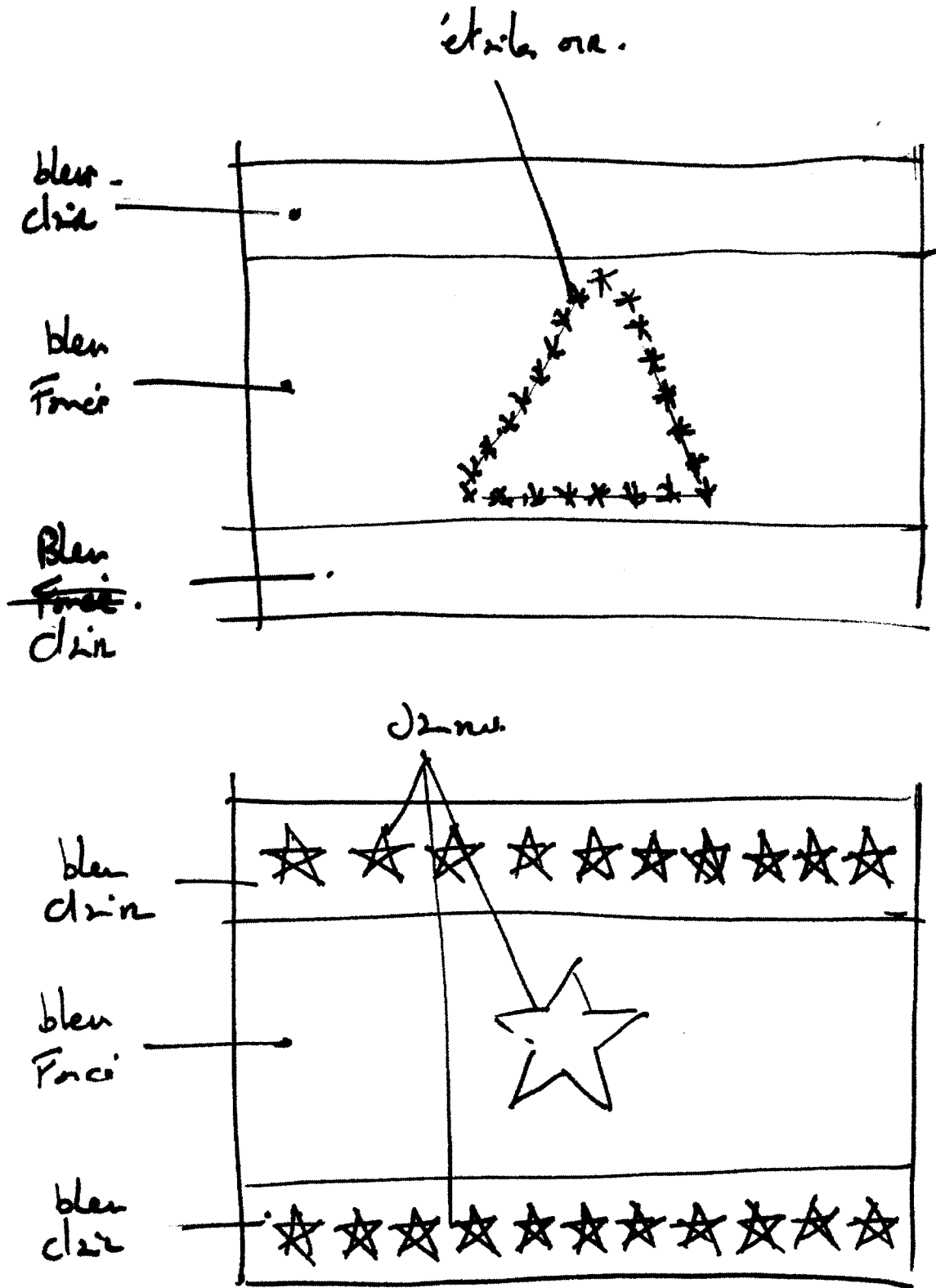
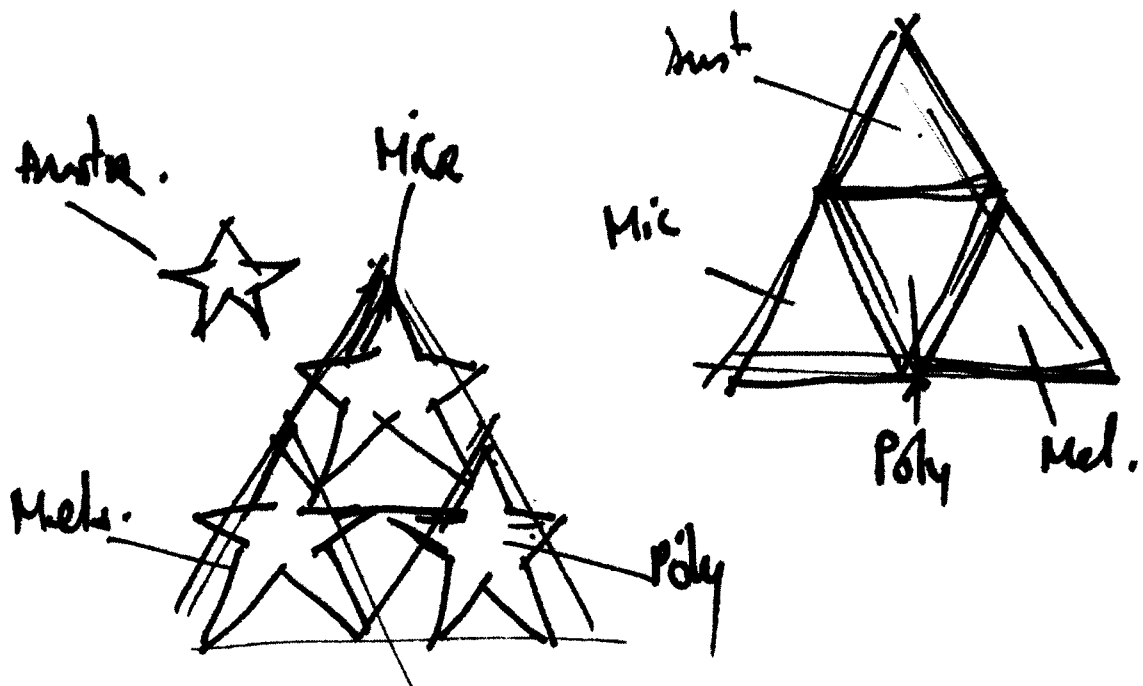
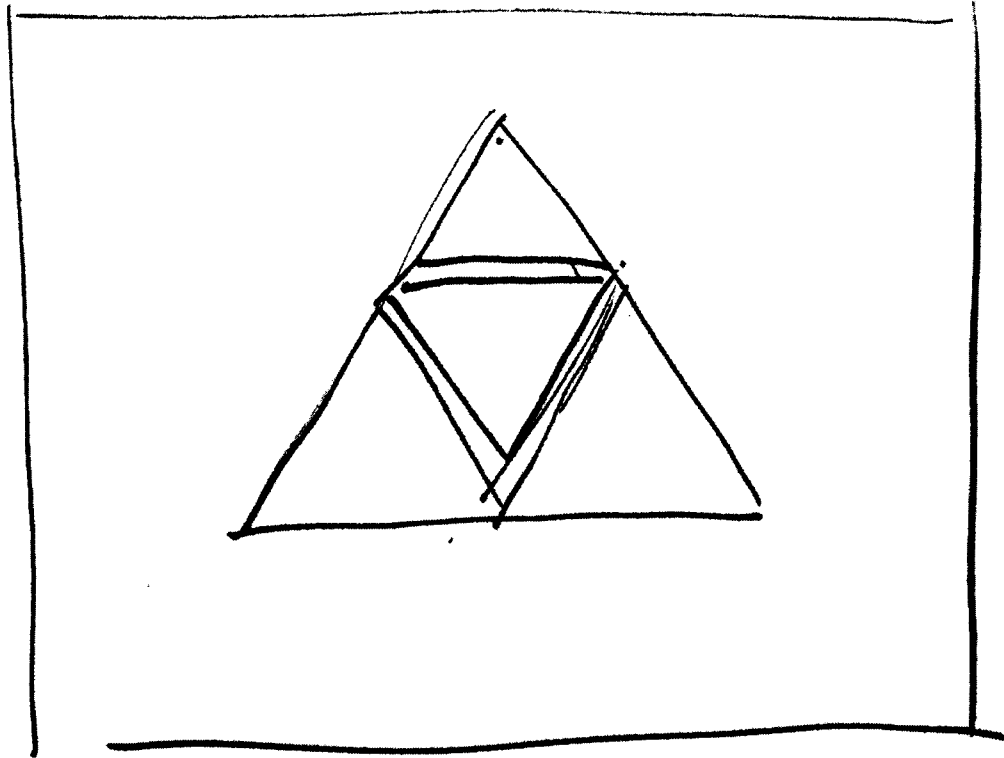


Figure 61



ORIGINAL: ENGLISH

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

THE ECONOMIC VALUING OF CULTURE PROJECT

(Document prepared by the Secretariat)

1. The aim of this project is to develop and implement a system to economically value traditional, tradition-based and cultural expressions in the Pacific Islands.

INTRODUCTION

2. For centuries, Pacific Islanders have engaged in cultural activities. These rich and diverse expressions of culture encourage creativity and are essential to the social values and well being to the Pacific Island communities in the region. Social values and common cultural grass roots reinforce national unity and self-confidence, they also invigorate and provide a constantly renewed source of wealth, both economic and cultural. The Pacific Islands cultural sector is an important area contributing to a Pacific Island's development and progress. It contributes to the economy through the employment and opportunities that it provides, the output it produces and the income it generates. Cultural industries are those activities concerned with the production, distribution and consumption of symbolic goods. That is those goods whose economic value is primarily derived from their cultural value.
3. The SPC Cultural Affairs Programme has been implementing the strategies of the Council of Pacific Arts to preserve their heritage for future generations. Through the extension of the programme activities, more complex issues such as the role of culture in development, marketing the arts, cultural industries and the economic value of culture have become apparent. In order to address these issues the Council of Pacific Arts, at its 16th and 17th meetings, and the Executive Board of the Council at its 3rd meeting (respectively) have formally requested the Cultural Affairs programme to develop and implement a framework and strategy to economically value cultural expressions in the Pacific Islands.
4. Council members recognise that governments and planners play a key role in planning, implementing and evaluating economic development programmes, but when designing policies, governments and planners need to have a thorough knowledge of the realities of the cultural life of their countries or territories. They need to know what are the present problems, and foreseeable trends, what are the cultural needs and aspirations, what are the resources and facilities, who are the actors and possible partners on which they can rely. Through the dissemination of this information through the region, countries can benefit from each other's experience.
5. Information on economic benefits of culture is a powerful tool that can be employed to help local national and regional policy makers achieve sustainable development policies. Money spent on cultural products and institutions greatly influences the economy.

6. Benefits can be expressed in dollar output, earnings, or the total number of jobs the industry supports. Other industries benefit from the “ripple” (or multiplier) effects that link the cultural industry with the rest of the economy. It is useful to stress how the informal economy, and especially the economy stemming from crafts activities and culture, despite its low share in national indexes, not only employs a considerable number of people, but also helps maintain a feeling of national and regional identity in each of the regions countries.
7. Although cultural production is not widely recognised as an economic activity, the cultural sector can contribute substantially to the national economy by directly or indirectly creating jobs. The ability to fall back on traditional practices to sustain needs is an important activity. Entrepreneurs, traders, and service sector workers who formerly had low social status are now growing in numbers and increasing their worth. While industry may weaken formerly close community relations, traditional industries may reinforce these values.
8. Cultural activities are difficult to classify. They are innovative, collaborative and dynamic. Boundaries between different cultural activities and between cultural activities and non-cultural activities are often vague. But these difficulties are not insurmountable and difficulty in measurement should not discourage measurement. A country’s cultural resources are as important as its other natural and human resources. The economic valuing of cultural expressions would act as a tool for identifying patterns and trends in the cultural sphere and as such, it is an essential ingredient in the effective management of the countries cultural resources.
9. Statistical frameworks represent an standard way of thinking and are valuable in promoting consistency and comparability across the data collections and between different areas. The framework, will adhere to the fundamental concepts for frameworks, will be comprehensive but concise; dynamic and flexible to allow for change; and cognisant of other frameworks, international classifications and standards.
10. The Framework for the Economic Valuing of Culture will include the development of a ***Standard Pacific Islands Classification of Culture***. This classification will be in concordance with other international classification systems (e.g. International Standard Classification of Occupations (ISCO) and the Central Product Classification (CPC)) and will enable comprehensive data to be collected and measured from the formal, informal and cultural sector. The classification for cultural activities is necessary as current demographic and statistical data do not collect information on cultural activities or define them as specific cultural activities on a national basis.
11. Following the development of the Standard Pacific Island Classification of Culture, a Model Questionnaire will be developed to gather and collect the information from the countries and territories. The Model Questionnaire will be distributed as part of a national census and the information analysed according to the Standard Pacific Island Classification of Culture. In particular, the questionnaire will aim to identify those people who; do only voluntary work in culture; have cultural employment as their second job; have cultural employment but were between jobs; have cultural employment but could not be identified using current Census classifications.
12. In the final stages, the Economic Valuing of Culture Project will also capitalize on the projects being developed in SPC, by making the data available broadly to the region and globally, via a Geographical Information System (GIS) and a socio-economic regional data base currently being developed by SPC Demography and Statistics Programmes.

SPC/18CPA/ Information Paper 2
25 August 2002

ORIGINAL: ENGLISH

SECRETARIAT OF THE PACIFIC COMMUNITY

18TH MEETING OF THE COUNCIL OF PACIFIC ARTS
(Noumea, New Caledonia, 19 – 21 September 2002)

KEY CHAPTERS OF THE SPC CORPORATE PLAN

(Document prepared by the Secretariat)

CORPORATE PLAN 2003 - 2005

1 Vision, Mission and Guiding Principles

Our vision for the region is a prosperous Pacific Community, whose people are healthy and manage their resources in an economically and ecologically sustainable way.

Our vision for the organisation is a highly professional and dynamic technical organisation, working in partnership with its members, other international and regional organisations and its donor partners.

Our mission is to develop the capability of Pacific Island people to make informed decisions about their future.

Guiding Principles

- *Focus on member priorities.* Our member countries and territories determine the direction for the organisation.
- *Respond to needs.* We respond to requests for assistance from our members and proactively research, and react to, emerging needs in the region.
- *Alleviate poverty and promote sustainable development.* The work we do in the region contributes to poverty alleviation in a sustainable way.
- *Emphasise results and accountability.* We work to achieve results for our members and donor partners. We are accountable for our work and the resources that we use.
- *Operate with transparency.* We operate with clear policies and procedures, value a commonsense approach and prefer clear and simple language.
- *Provide excellent service.* We are committed to working to the highest professional and ethical standards. We place priority on merit in staff recruitment and have effective quality assurance systems.
- *Promote gender, environmental and cultural sensitivity.* Our programmes take into account gender, environmental and cultural factors.

2 The Core Business of the Secretariat of the Pacific Community

The core business of the Secretariat of the Pacific Community (SPC) comprises capacity building, capacity supplementation and transboundary functions.

Capacity Building. The aim of capacity building is to increase national capacities in the island member countries and territories in a way that is sustainable. It involves designing and implementing systems, policies and procedures, such as training curricula, network systems and legislation. Most importantly, capacity building involves developing human resources in the Pacific region through training. The 2nd Conference of the Pacific Community, held in 2001, declared formally that human resource development was core business of SPC. All of SPC's technical programmes are committed to maximising their contributions to capacity building, in particular to human resource development.

Capacity Supplementation. Many of SPC's island member countries and territories do not have a large enough population base or the financial ability to develop and sustain the full range of skills required to provide effective public services to their people. Regional organisations, including SPC, supplement national capacities through shared access to specialised expertise. For example, SPC conducts specialised statistical and demographic analyses for members. As national capacities develop, larger SPC member countries will be able to function effectively without capacity supplementation in some or all sectors that SPC covers. For small island members, however, current arrangements are likely to remain the most effective way of supporting their social and economic development.

Transboundary Functions. There are a number of social, resource and other issues that transcend national boundaries and require a high degree of regional coordination and support to ensure optimal outcomes. SPC's Oceanic Fisheries Programme is a good example. It advises members on the status of highly migratory fish species, whose natural range includes the waters of a number of nations. In addition, plant protection, quarantine and public health surveillance become transboundary issues as human mobility increases. Also in this category are certain activities relating to information dissemination and information sharing. For example, SPC assists members in interpreting and applying international standards such as those of the World Trade Organization, the Food and Agriculture Organization and the International Maritime Organization; it also provides opportunities for members to share experiences with each other.

THE TECHNICAL PROGRAMMES

SPC's mandate allows it to work on a variety of issues that concern its member countries. The focus of SPC's work can and does change over time in response to changing regional needs and regional collaborative arrangements with other organisations. Care is taken to match activities with available resources. The organisation's current work programme focuses on select sectors, including:

Land Resources

- Agriculture and Forestry

Marine Resources

- Coastal and Oceanic Fisheries, Maritime

Social Resources

- Culture, Community Education, Women and Youth
- Public Health
- Demography/Population and Statistics
- Information and Communication Technology, Media Production and Training

4 Corporate Strategies for 2003-2005

SPC is the oldest regional organisation. It has the widest membership and bridges the English and French speaking countries and territories of the region. Its headquarters is in Noumea, New Caledonia, and its other branch is in Suva, Fiji Islands.

SPC is in a strong position to implement its corporate plan for the period 2003–2005. The organisational changes that have been put into place over the last few years have made the organisation more relevant to its members and have improved its effectiveness and efficiency. These changes have also resulted in greater transparency and accountability. The Secretariat's policies and systems continue to be refined in line with international best governance and management practices. Its qualified and committed staff enjoy a good professional reputation in the region and collectively have an excellent understanding of development challenges within many sectors of the Pacific.

The Secretariat is committed to continuously improving its services. Stakeholder feedback, independent reviews and the Secretariat's own self-assessment have shown there to be scope for further improvements in a number of key areas. Concurrently, Conference has directed the Secretariat to broaden the scope of its human resource development activities. SPC's members, through their membership in the United Nations, have signed international agreements on development goals.

In response, this section of the Corporate Plan sets out five broad strategies for the plan period, 2003–2005. The implementation of some of these has already begun. Other strategies have been formulated in response to recent international and regional developments, and to feedback received from stakeholders during the preparation of this Corporate Plan. The implementation plans for these strategies will be formulated in greater detail. Common to all five strategies is the significant impact that their implementation will have on the overall directions of the organisation, its effectiveness and its efficiency. As this section makes clear, a number of them are interrelated.

4.1 Putting People First — Human Resource Development

The 2nd Conference of the Pacific Community noted the important contribution the Secretariat's work programme continued to make to human resource development and directed the Secretariat to pursue a number of specific activities to strengthen its role in this regard. These activities include assisting members with work-force planning and development, strengthening links with other training and education providers, and preparing an inventory of relevant institutions in the region. These could be grouped under the heading of *technical and vocational training planning*. Existing SPC programmes currently provide this type of assistance to members in their respective sectors.

The direction from Conference, however, now calls for SPC to adopt a coordinated cross-sectoral approach. Some activities, such as the inventory of training institutions, are scheduled for completion by early 2003; others will be implemented when the necessary detailed planning is completed and resources have been secured.

4.2 Implementing the International Community's Millennium Development Goals

The United Nations Millennium Declaration in September 2000 led to the formulation of eight Millennium Development Goals (MDGs) with a total of 18 targets and, currently, 48 quantifiable indicators. The following table lists the goals and provides a tentative analysis of their relevance to the Pacific and the relevance of SPC programmes to these goals.

Millennium Goals	Relevance to the Pacific	Relevance of SPC programmes to MDGs
Goal 1: Eradicate extreme poverty and hunger	Medium	Medium
Goal 2: Achieve universal primary education	High to Low	Low
Goal 3: Promote gender equality and empower women	High	High
Goal 4: Reduce child mortality	High	High
Goal 5: Improve maternal health	High	High
Goal 6: Combat HIV/AIDS, malaria and other diseases	High	High
Goal 7: Ensure environmental sustainability	High	High
Goal 8: Develop a global partnership for development	High	Medium

SPC is committed to contributing to the achievement of the international community's MDGs in the Pacific. As the table shows, the organisation is well placed to make contributions to seven of the eight goals.

Working with its members and partners in development, the organisation will help operationalise MDGs in the Pacific, similar to the way in which the Pacific Platform for Action helped adapt the Convention on the Elimination of all forms of Discrimination Against Women (CEDAW) to regional needs. Internally, the Secretariat will inform its staff of the MDGs and ensure that the associated targets and indicators are considered as reference points for programme and project design, and for reporting.

As described in section 5 of this Corporate Plan, and in much greater detail in SPC's Strategic Programme Plans, the organisation's range of objectives and activities will continue to be broader than the MDGs, in order to respond to the region's specific needs.

4.3 Placing Greater Emphasis on Sectoral Policy Analysis and Advice

In response to stakeholder expectations and needs, the Secretariat's role in providing sectoral policy analysis and advice has gradually increased. This has been particularly obvious in sectors such as agriculture, culture, fisheries, forestry, health, maritime, women and youth, which are involved in legislative work or policy development. The concept of good governance, which the region has placed very high on its agenda, is based on sound, open and transparent policies, which in turn facilitate and encourage sustainable development. The existence of effective sectoral policy frameworks will help the Secretariat more effectively provide capacity development assistance, such as training.

The emphasis given to SPC as a *technical* organisation, and the fact that much work has been implemented in the form of specific projects, has not encouraged staff to work on policy issues. Funding constraints have meant that research has not been strong enough in some programmes to

provide the basis for policy analysis and advice. Notable exceptions include the Coastal and Oceanic Fisheries Programmes.

A greater emphasis on research and sectoral policy analysis and advice will enable the organisation to respond more quickly and effectively to both emerging and current challenges than has been possible in the past.

The Secretariat will nurture an organisational culture that more openly supports policy work and will strive to strengthen research. The Secretariat has the potential to more effectively use its direct access to decision-makers (from directors of technical departments to senior ministers), and its presence at other regional and international meetings, to place policy issues on the regional agenda. The decision by Conference to consider broader regional policy issues (for instance it discussed human resource development at its meeting in 2001), rather than operational organisational policies, are steps in the same direction. Strategy 4 – *Communicating and collaborating more effectively with stakeholders* — will also support a greater emphasis on policy analysis and advice.

SPC will continue to avoid, however, activities of a political nature. Politics are the province of the Pacific Island Forum and its Secretariat. Similarly, there are effective arrangements in place in some programmes or sectors where the policy advisory role is undertaken by another organisation. For example, policy advice on oceanic fisheries is given by the Forum Fisheries Agency, just as policy advice on environmental issues is dealt with by the South Pacific Regional Environment Programme.

4.4 Communicating and Collaborating Effectively with Stakeholders

The Secretariat has traditionally not sought to boost its public profile or its prestige in the international community, preferring instead to channel resources into its work programme. Although direct recipients of services and partner agencies tend to be well aware of the work of the Secretariat, SPC is less well known at the international level, particularly among decision-makers, officials and others with no direct or ongoing contact with SPC.

Stakeholders have asked SPC to provide more information about the organisation and its programmes, and to increase its profile through a concerted public relations effort. PICT contacts, for example, have encouraged the Secretariat to provide more comprehensive information about all of its programmes to enable them to gain a full overview of the organisation's activities. Donor agencies have stated that a more active approach would help them to mobilise additional resources for the region. To effectively reach potential non-traditional donors, such as philanthropic foundations, SPC needs to increase its presence in the international arena. A higher public profile will also help the organisation to achieve its goals in the areas of policy analysis and advice.

Initiatives such as the organisation's new electronic newsletter, its comprehensive website (which has become a major source of advice for international policy researchers and for members), 'open days' and the strengthening of the publication programme have received very good feedback and are first steps in the right direction. The Secretariat has created a new position of Communications Officer to facilitate the development and implementation of an integrated communications strategy during the new corporate plan period as a means of increasing the organisation's profile.

Effective collaboration with its partner organisations will remain a priority for the Secretariat. Progress towards this has been made through the Council of Regional Organisations in the Pacific and its

various sectoral working groups. This work has led to greater clarity of responsibilities, less wasteful duplication and has enabled multi-agency approaches to the preparation of sectoral policies such as the Regional Oceans Policy and international events such as the World Summit on Sustainable Development in 2002.

Memoranda of Understanding are in place with development agencies such as the World Health Organization and technical research organisations such as the Australian Commonwealth Scientific and Industrial Research Organisation, and the French Institut de Recherche pour le Développement.

4.5 Refining the Organisation's Planning and Quality Assurance Systems

Following the 1996 Corporate Review, the Secretariat has moved progressively to more systematic planning approaches. It has developed quality assurance systems in areas such as project design, reporting, financial management and human resources, and in 1998 established its Planning Unit. The 2001 Corporate Review commended the Secretariat for its significant progress and confirmed the appropriateness of the Secretariat's plans to further develop, codify and document its management systems. Importantly, it recommended that the Secretariat and its technical programmes adopt a more strategic approach to the planning and implementation of its work programme.

The development of planning and quality assurance systems is progressing well, and most components will be in place by early 2003. At that point, the emphasis will shift to training staff in the application of these systems. Further refinement will continue through the plan period, based on feedback and ongoing monitoring. An external review may be useful in 2004. Finally, the feasibility or desirability of certification under an appropriate ISO standard (e.g. ISO 9000) will be studied.

**ADDRESS OF
SIMONA U. LAUTI**

Chairman of the

American Samoa Council on Culture, Arts & Humanities

To the Council of Pacific Arts, Secretariat of the Pacific Community

September 2002

Noumea, New Caledonia

Re: American Samoa to host 2008 Pacific Arts Festival—*Pacific Way*

On behalf of Governor Tauese P.F. Sunia, the American Samoa Council on Arts, Culture and Humanities and the people of American Samoa, I express our heartfelt gratitude for the challenging opportunity you have afforded us to host the 2008 Pacific Arts Festival, a truly preeminent international event for the region.

History

Receiving the news of acceptance of our proposal in 2002 has special significance for us. This year marks 30 years of participation by American Samoa in the Arts Festival, which began at the first festival in Fiji in 1972. It also marks a decade of effort on our part to host this event when we expressed our interest at the 6th Festival in Rarotonga in 1992. Our efforts have continued and culminated in this award for which we are truly grateful.

Positive Impacts

The positive impacts of this cultural event for our Territory are numerous and of great importance. The educational benefit to our citizens, especially our youth, of exposure to the diverse cultures, arts, language and knowledge of 27 Pacific nations and territories is a unique and priceless opportunity.

American Samoans will feel a great sense of pride in successfully hosting this event, which will emphasize our identity and belonging to the

Pacific Region and its peoples. We are excited about the chance to showcase our Territory and the Samoan culture. While we hold our 100—plus year partnership with the United States in high regard, it is important for us to evidence to our brothers and sisters of the Pacific that we have retained and preserved our culture and values as Samoans.

We will welcome not only organizers and participants of the festival to our shores, but also the many tourists who will experience American Samoa for the first time and we will heartily encourage their return. Benefit to our isolated economy that strives for self-sufficiency is clear.

Moreover, it is our desire to provide our hospitality as a "thank you" to the prior hosts of the festival for the gracious treatment we have received in their countries. We hope to return, in some fashion and in our way, our debt owed to them.

Preparedness

I submit that American Samoa could host the festival tomorrow. That is a bit of exaggeration, but we have proven our abilities in hosting the 1997 Mini Games. In the aspects of logistics, organization, financial support, infra-structure and talent we are ready and with six years to continue to plan and develop we are confident American Samoa can successfully host this prestigious event.

Renovation of the Rainmaker Hotel is a priority of the administration and will be achieved well before the festival. Before the end of this year, a newly constructed, 100-room, three-story hotel will open close to the airport. Several lodges offer excellent and comfortable accoutrements. More than adequate accommodations will be available. And that does not even begin to describe the hospitality and acceptance those who are housed in our villages will receive.

Venues in the territory provide impressive facilities for performances, demonstrations and presentation of participants' artistic talents. Our *malae* (gathering place) in the downtown harbor area offers a historic and traditional setting for the spectacular performances we will witness. Veterans' Stadium in the Tafuna area provides a spacious, modern facility which can accommodate all participants. Our community college, with strong support from its cultural arts program, likewise provides an inviting atmosphere for our visitors.

Importantly, we will encourage taking the festival to our villages where we can exchange aspects of our respective cultures. I personally invite you to my village of Vatia, where you will not only experience our traditional presentation, but will be able to enjoy American Samoa's National Park.

Another administration priority, improvement of our roadways, is well underway and will be completed long before we receive our visitors. Our hospital facility is well respected in the region and is supported by several satellite clinics. American Samoa's rapidly developing security programs, supported by the United States, will allow participants, organizers and visitors to enjoy the event without concern for their safety from outside sources.

I am further confident our Council and government possess more than adequate skills to meet and exceed the governance and organizational requirements for a successful, as well as productive, festival.

Commitment

In closing, I wish to extend my sincere appreciation for the opportunity to attend these sessions and for the support and assistance you have provided and that of your most capable staff. The confidence you have expressed in the abilities of our Council and the citizens of American Samoa in allowing us to host the 2008 Pacific Arts Festival is a source of pride for us.

I reiterate Governor Sunia's endorsement by the American Samoa Government set forth in his letter of September 5, 2002 to the SPC Cultural Affairs Advisor of our hosting this most impressive event.

The challenge is great, as are the opportunities. We are up to the task—in the *Pacific Way*.

Respectfully submitted,

SIMONA U. LAUTI

Chairman

American Samoa Council on Culture, Arts & Humanities

Status Report
American Samoa Arts Council

Presented to:
18th Meeting of the Council of Pacific Arts
(Noumea, New Caledonia, September 19-21, 2002)
&
Honorable Tauese P.F. Sunia
Governor of American Samoa

Presented by:

Leala Elisara, Executive Director
American Samoa Arts Council

Prepared by:
American Samoa Arts Council

High Talking Chief Lauti Simona, Chaiperson

Introduction

The purpose of this report is to inform the honorable Council of Pacific Arts of the current status of our community and government arts and cultural activities. The American Samoa Arts Council works closely with the US National Endowment for the Arts (NEA) central office in Washington DC. The NEA's mission includes serving the public good by *nurturing* the expression of human creativity, *supporting* the cultivation of community spirit, and *fostering* the recognition and appreciation of the **excellence** and **diversity** of our nation's artistic accomplishment." We also make effort to comply with recommendations from the Council of Pacific Arts which are closely in line with the NEA's mission.

We have also included a descriptive summary of our plans and our initial approach to identify and address issues pertinent to the hosting of the 10th Pacific Arts Festival which we have been named as bid winner of.

I. Supporting the cultivation of community spirit (NEA).

The community driven mission of NEA is often reiterated by the Pacific Arts Council in several of its publications. For instance, in the Economic Valuing of Culture Project proposed by the Secretariat to the Pacific Community, reinforcing of national unity and self-confidence is emphasized as an outcome of expressions of culture which are essential to the social values and well being of Pacific communities.

Current Activities involving the community:

Performing Arts, also known as Flag Day Festival in the first week of April

- A variety of week long display of local arts and talents in conjunction with the territory's Flag Day activities. The themes of these performances are always in line with the patriotic celebrations and commemoration of the raising of the American Flag in the islands of Tutuila and Manu'a.

Annual Arts Fiafia in October includes the following:

- An average of fifty local fiafia groups are invited to perform for a whole week of festivities ending with the NEA programmed awarding of incentives to community artists.
- Dancing and music performances from diverse ethnic groups in American Samoa.
- Visual Artists of all types are invited to showcase their work.
- Governor's Annual Arts Award

A Holiday Music Festival is scheduled for the second week of December to promote and maintain music in the community.

- An open invitation is extended each year to the public for participating groups. Each applicant group goes through an auditioning process to ensure compliance with Arts Council standards.
- An average of fifty indigenous groups are selected every year to perform on this annual event.
- Other ethnic groups, i.e. Filipinos, Hawaiian, Tongan, Korean, Kiribati, Tuvalu, Fijian, and Indians are scheduled for one of the five consecutive nights given for the music festival.

Descriptive Summary:

These public performances are televised live from the community venues for the festivities. According to our records, we have sponsored countless numbers of festivals for the past thirty years. Most if not all of our island wide churches and organizations have participated, and it is a matter of choice on their part. We believe that we have fulfilled the community driven clause of the mission of the NEA as well complying with the general philosophy of the Pacific Arts Council. Each year, choirs have shown improvement in musical arrangements and voice training. On several occasions, original pieces have been written for the festivities.

In our Flag Day festivities, criteria was set at acappella singing to highlight the difference between accompanied singing and innate musical talent. The results have been encouraging. Each of the selected groups had proven that singing by ear as it is called is still a common trait amongst the people of American Samoa.

II. Nurturing the expression of human creativity

The Pacific Arts Council encourages creativity in its vision. Thus, we have been blessed with the mentorship of both our American government through the National Endowment of Arts and our Pacific Community nations in promoting creativity.

Current Activities:

The American Samoa Arts Council has on – going programs in the following cultural arts and crafts:

- Public School Art in Education programs
- Siapo (tapa) making and fabric printing (elei)
- Wood carving
- Traditional costume making, i.e. headdresses, tapa regalia, etc.
- Handicrafts and weaving
- Legend, myths, and storytelling summer program

Descriptive Summary:

Students and participants are encouraged to experiment with new versions of basic designs, yet maintain the Samoan usual patterns. As for music, groups are encouraged to try different arrangements of traditional and popular songs for variety and bring a fresh look into cultural arts. The NEA has advised us to reach the unknown artist hidden in the village or the large community. That we have done and several of our local artists and carvers have been started on a lifelong interest in cultural arts. However, these artists usually work on arts as a side occupation.

III. *Fostering the recognition and appreciation of the **excellence and diversity** of our nation's artistic accomplishment (NEA).*

Descriptive Summary:

In performing arts, the diversity of cultural groups residing in American Samoa as mentioned in the first part of this report have always been invited, performed, and had been televised.

Artists of crafts and visual arts are offered training through our programs. Renowned artists are invited to share their skills and experiences with students and interested members of the community.

IV. The Cultural Affairs Program has prioritized the promotion of the establishment of legislation aimed at protecting Pacific Islanders against the improper use of tangible and intangible expressions of traditional heritage.

Descriptive Summary

The Governor of American Samoa has been advised of the position of the Council for Pacific Arts on legalizing regulations and rules to protect expressions of traditional heritage in the Pacific countries from improper use. Our government attorneys have been requested to advise us on the United States position on these issues. Therefore, we are on the track towards a final government stand, and presently individual cases of this type are referred to the Governor's office until such a law is established.

V. Using Modern Technology as advised by the Council of Pacific Arts

Descriptive Summary

All indigenous and other ethnic group performances are televised live to ensure accessibility to all residents of the remote villages and outer islands. Modern filming devices are also employed to bring the productions to the best of available state of art filming technology. Workshops and special programs for the teaching of visual arts are also televised for the public benefit.

Activities are video taped and made available for the diaspora of Samoans off-island. Samoans in Hawaii, California, the rest of the United States, and neighboring islands have access to these tapes thus fulfilling the rest of our mission.

In the musicals and dancing choreography, teachers and composers are encouraged to apply the modern day instruments features such as drumming to enhance the liveliness and organization of performances. Acoustics of venues are most helpful to maximize production quality.

VI. Special Report on Hosting the 10th Pacific Arts Festival

The Arts Council Advisory Board and the Executive Director have had an initial meeting with the Governor on confirmation of our bid to host, and the Council of Pacific Arts decision to grant us the honor to host the 10th Pacific Arts Festival in 2008. The magnitude of necessary planning and financial resources looms larger than they really are. The American Samoa Arts Council Advisory Board has done a preliminary general review of the past festivals' common logistics. However, this is far from the actual planning and deliberating it requires. For your information, a brief summary of our very tentative line of plans follows under two major categories:

Government legislation and planning:

- Our government's cabinet members will be made aware of the commitment and involvement required for effective participation in this project.
- The Governor is also delegating responsibility to financial advisors of researching viable funding sources.
- A planning committee will be named in the near future and will be working very closely with the Executive Board of Pacific Arts and the Secretariat to develop our programs.

Community Awareness campaign

- An initial television program to inform the public of our position with the Pacific Arts Festival is scheduled pending the Governor's approval.
- Workshops are planned to enhance awareness of the issues behind our performed cultural activities.
- Advice from the public – brainstorming – is welcomed at this phase. The American Samoa Arts Council will be the center for incoming and outgoing information exchange.

These statements are bound to be altered as we conduct more discussions and as our community and government take up their roles as leaders in this project. We will surely keep you, the Secretariat to Council of Pacific Arts informed of progress. Presently, we pledge our full support to the preparations of the 9th Art Festival hosted by the Republic of Palau.

Soifua

Objectives : This is a Cd-rom of photos from the 8th Festival held here in 2002. The aim is to give easy access to this material to the delegations, and we hope that they will be satisfied with this image of themselves. Thousands of photos were taken, approximately 1500 are on the CD. The selection we tried to show good photos visually but also trying to represent what actually happened during the Festival and also from the point of view of showing detail of costumes, crafts, etc. The photographers there are several, the two main ones being David Becker and Eric Del-Erba, did their best, we have many beautiful shots, but it's true that sometimes we tried to balance the number of photos for a particular theme or for a particular country and that proved to be difficult sometimes.

Produit non fini :

You'll probably notice that the product isn't quite finished yet, but we thought it was important to take this opportunity to show it to you.

Ouverture : défilé d'images
Nom des pays apparaissent
Code couleur : Micronésie
Australie + Mélanésie
Polynésie

3 parcours possible

1) COFAP

Paroles d'hier
Words of yesterday

Paroles d'aujourd'hui
Words of today

Paroles de demain
Words of tomorrow

Irrespective of whether you are in "yesterday, today or tomorrow", you have access to

- the concept of the 8th Festival (click)
three major challenges
a daring undertaking for NC. Read "It is worth bearing in mind that, in 1984, NC....."
- the logo
- the history of the festival
- the council of Pacific Arts (click) – Photo (click)
- members of COFAP
- the 8th festival in figures
- workshops and symposiums (click)
 - the contemporary art biennale (click) – book (click)

2) Threading the themes

Performing arts : dance

The casual reader can sit back and watch the photos appear one by one.
If one is in a hurry, one can go to the mosaic and look at miniature photos.

If one is searching for something in particular the one can search through the mosaic and click on the country or the particular photo.
It is also possible to zoom on a photo.

Visual arts : includes crafts, basketwork, carving

Body ornamentation :

body paint – automatic until Rapa Nui fashion parade – pause – mosaic 1 Palau / Belau
automatic

Ceremonies : closing ceremony – mosaic

Exchanges : cooking – Samoa – automatic

Journey : mosaic – paroles d'hier aujourd'hui, demain

3) Isle hopping

Palau Belau – automatic + click on next theme to continue

New Caledonia (or PNG)

Tonga

QUIT

CREDITS

TOI IHO : MAORI MADE MARK

We started developing our Mark in August 2000 and launched it in February 2002. Since then we have had one licensing round and I am pleased to say that as a result 70 Maori artists are now licensed to use it on their works.. We have also granted the Mark to six retailers. We will have a second licensing round when I return home at the end of this month.

This video explains why we developed the Mark and what it represents. I am going to speak to it to enable it to be translated into French.

This is Paki Harrison, a Tohunga Whakairo – Master Carver – he is highly respected within the Maori arts community and was the leader of our Mark development team. Paki is telling us that Toi Iho means the very core, the essence of Maori art – where it comes from – it's origins – it's narrative – it's histories – it is what carvers call the heartwood. Paki says: when you carve something you are carving at the very heart of the principles of tohungatanga - which all our great artists have been imbued with - by their people and by the deeds of their forebears.

Here is Margaret who was the manager of the project team. She is telling us that the toi iho Maori Made Mark is a registered trademark of Authenticity and Quality for Maori arts and crafts.

Maori artists will use the mark on works they produce.

The Mark will be used in the form of a label, swing-tag or sticker attached to works for sale.

The Mark has also been designed to be used for exhibitions and performance of Maori arts.

Maori artists will need to apply to Te Waka Toi to become licensed users of the Mark. The Mark is a for Maori by Maori initiative and was created by Maori artists for Maori artists. Te Waka Toi facilitated the development of the Mark through Creative New Zealand.

Some of the artists who were involved in the development of the Mark will now explain why we needed a mark and what it's all about.

Why the Need for a Mark: Ngahuia Te Awekotuku

We need the Mark because so much of our cultural imagery, our taonga, our symbols and designs have been pillaged, exploited and replicated by people in Asian countries such as Taiwan, Indonesia, Malaysia, the Phillipines and Korea who make pendants and wood carvings and woven products and import them through their own people into our country and sell them cheaply as imitation Maori products on our market. . The mark which identifies work that is Maori authentic will therefore assist Maori to to retain ownership and control of our taonga in an increasingly commercialized world and to maintain the integrity of our art and culture.

This is Shane Cotton, who is a very successful Maori painter and is also a member of my Te Waka Toi Board. Shane is saying that it is important to differentiate what is made by Maori and what is made by tauiwi – that is people from overseas – not of New Zealand. The Mark will provide a guide to buyers in terms of showing them what is authentically Maori and what is not. The Mark will hopefully deter the production, importation and sales of copycat products in our country.

This is Erenora Puketapu-Hetet, a very knowledgeable and highly skilled weaver. Erenora is talking about the importance of Quality in our work. She says that quality is all important. Maori artists must create our works with integrity. All artisans must maintain as high a standard as possible - because that is reflected in what we are as Maori artists. We must not lower our standards simply to churn out products which will carry the Mark. We must endeavour to maintain quality in all the works we create so that they have integrity – as our people have done through the ages.

This is Hepi Maxwell, who creates beautiful carved pendants of greenstone and bone. Hepi is saying that the quality of our work must be of the highest degree. If it's not it will fall into the same category as cheap souvenirs and we would not be proud of it. Hepi says that artists know when they have created a quality piece and that nothing short of this will ever do. That is why we need the quality component in our Mark as well as authenticity – to maintain the highest standards.

Benefits for Artists

This is Manos Nathan, who is a Sculptor and sells his works all over the world. Manos says that the Mark will give Maori artists who attain the Mark an advantage in the market place. He says that the underpinning values of the Mark are that it will authentic our artists as persons of Maori descent and will provide buyers with an assurance of quality that what they are buying is the real thing. Manos points out that once the values of the mark – authenticity and quality - become locked and the public are aware that that is what the Mark signifies, the demand for labelled Mark products will rise and this will assist Maori artists to more easily market and sell their works. Manos realizes though that this take several years. In the meantime he says that in order for the Mark to be successful it will need to be supported by our people and well promoted by Te Waka Toi and Creative New Zealand.

This is Lillian Hetet-Owen, the owner of a gallery called Maori Treasures

Lillian says that the Mark will create a demand for Maori made works. As a retailer herself she says she wants to stock Maori Made product. She will be looking for Maori Made works from distributors and producers.

Benefits for Consumers

Here is Shane again. He is pointing out that the benefit for consumers is that works that are labelled with the Mark will give them the stamp of authenticity and denote that they are of a high standard. When the Mark is in the marketplace it will inform buyers of two things: one, that they are buying a very good artwork and, two, that it has been made by a Maori hand.

Benefits for Retailers

This is June Grant. June is a senior artist and also owns a shop called The Best of Maori Tourism in Rotorua. June who has travelled the world over says she is thrilled that Maori are finally going to have a Mark that will provide valuable information to buyers about the work it is attached to in terms of who made it, the materials used and the meaning of the work. She says a Mark such as this has been lacking in the souvenir tourism industry for the last 50 years or more. She believes that when people hear about the Mark they will be going into her shop asking for labelled products. She says that as a retailer, she'll be delighted to have and present the Mark in an appropriate way.

Acknowledgment to Te Waka Toi

Here is Erenora again. Erenora was an important member of our development team. Here, Erenora is thanking Te Waka Toi for facilitating the development of the Mark for Maori. She says that the Mark is a wonderful initiative and that it represents a huge step forward for Maori people. She is pleased that it has been developed in her lifetime.

She believes the Mark will launch us in the international arena. She hopes that in time, our Mark will be equal to other internationally recognized Marks and brands and says that for Maori people this is a great step forward.

The Meaning of the toi iho symbol

The central portion of the mark is the iho - the core Maori arts – the essence of creation.. The iho sits protected in the centre of the symbol.

The coloured, multiple spirals represent the creativity, innovation and dynamism of Maori artists.

The iho or core is the origin of Maori knowledge and tradition. Emanating from the core are the whakapapa or genealogy lines of past, present and future generations of Maori artists.

The aesthetics of the Mark symbol reflect the quality embodied in the works of highly skilled Maori artists.

Toi iho – Maori Made Mark – Authenticity – Quality.