



Implementing, Monitoring and Evaluating Cultural Policies: A Pacific Toolkit



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of the Pacific
Community

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by

Katerina M. Teaiwa

Secretariat of the Pacific Community

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Abbreviations

ACP	African, Caribbean and Pacific group of states
ACIP	The Arts and Culture Indicators in Communities Project
CH	Cultural Heritage
CI	Cultural Industries
CP	Cultural Policy
CMPPP	Cultural Mapping, Planning and Policy Process
CPC	Central Product Classification
EC	European Commission
EU	European Union
FCS	Framework for Cultural Statistics
HS	Harmonized Commodity Description and Coding System
ICH	Intangible Cultural Heritage
ICATUS	International Classification of Activities for Time-Use
IFACCA	International Federation of Arts Councils and Cultural Agencies
ISCO	International Standard Classification of Occupations
M&E	Monitoring and evaluation
MEWAC	Ministry of Education, Women's Affairs and Culture
NGO	Non-governmental Organization
NZ	New Zealand
OECD	Organisation for Economic Co-operation and Development
PICTs	Pacific Island Countries and Territories
PIFS	Pacific Islands Forum Secretariat
SPC	Secretariat of the Pacific Community
SNA	System of National Accounts
SWOT	Strengths, Weaknesses/limitations, Opportunities, Threats
TCH	Tangible Cultural Heritage
UIS	UNESCO Institute for Statistics
UNESCO	United Nations Education, Scientific and Cultural Organization
USP	University of the South Pacific
WIPO	World Intellectual Property Organization

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Overview

In recent years, Pacific Island countries have made significant moves to develop public policy that supports cultural development. A primary goal has been to create a national cultural policy through a European Union funded project. In 2010 and 2011, the Human Development Programme of the SPC supported six countries to undertake a mapping, planning and policy development process that would allow governments, institutions and communities to work together to structure their cultural sectors. Cultural activities so far have mostly been seen as part of the informal economy or tourism sector, and not systematically counted as contributing towards the national economy, social capital and national well-being.

According to renowned cultural economist, Professor David Throsby (2010), cultural policy is becoming increasingly important in government policy formulation, nationally and internationally. He suggests that the aspects considered by governments include:

- the prospects for the creative industries as dynamic sources of innovation, growth and change;
- the role of the arts and culture in employment creation and income generation;
- the appropriate means by which governments can support the creative and performing arts;
- legal and economic questions concerning the regulation of intellectual property in cultural goods and services;
- possibilities for public/private partnerships to preserve cultural heritage.¹

A national cultural policy is an ideal instrument for the realisation of cultural development goals and plans, which have been systematically formulated through regular consultation and dialogue with all interested parties. In the Pacific, that generally means everyone.

For thousands of years, Pacific Islanders have adapted and developed their cultures to thrive in a sea of islands spread across one third of the surface of the planet. In this challenging and inspiring oceanic environment, Pacific people have integrated their social, cultural, political, spiritual and environmental practices so that the people, the ocean and landscapes form inter-related and complex

¹ Throsby, David. 2010. *The Economics of Cultural Policy*. Cambridge: Cambridge University Press (ix).

systems of mutual relations. Over time, and especially since the arrival of Christianity, capitalism and colonialism, aspects of this world have changed. In the contemporary Pacific, culture is often separated from formal governance systems, structures and norms, even as it continues to shape the lives of leaders and everyday islanders alike.

In this context, recent international and regional developments supporting the 'structuring of the culture sector' in Pacific Island Countries and Territories (PICTs), need to agree on national and local understandings of culture as part of everyday life, rather than something engaged in, in order to 'measure' and 'evaluate' its contribution to national social and economic well-being. Traditional knowledge, for example, is not created for economic growth, but it can contribute to positive economic benefits. The increasing numbers of Pacific Island scholars, cultural practitioners, artists and policy makers involved in the field of cultural development allow for an approach that balances pressing social and economic needs with cultural values and concerns. Incorporating local and indigenous values throughout the cultural development process is a step towards ensuring that any objectification or commodification of culture is done in accordance with cultural norms and based on regular consultation and dialogue between cultural stakeholders.²

Until recently, Pacific people have archived, transmitted and transformed their knowledge systems, materials and practices through oral, embodied, material and visual forms. The realm of culture and knowledge was primarily a living and breathing space of knowledge production, innovation and reconstruction. With the arrival of Europeans, and especially missionaries who created orthographies of Pacific languages during the nineteenth and twentieth centuries, these forms of Pacific knowledge began to take parallel textual forms, some of which fixed otherwise fluid systems. One of the many motivations for cultural development today is to safeguard and foster Pacific cultural ideas, practices and products, some of which fuel cultural industries, and others which help preserve tangible and intangible heritage.

The extensive work of cultural practitioners and various programmes initiated by SPC, UNESCO, PIFS, the EC, WIPO, and USP among others, means that culture is increasingly viewed as a resource and asset for human development in the Pacific. Activities are centred mainly on:

² See Teaiwa, K. 2007. On sinking, swimming, floating, flying and dancing: the potential for cultural industries in the Pacific Islands. *Pacific Economic Bulletin* 22(2):146.

- **traditional knowledge** such as indigenous knowledge of fishing, composition, weaving, healing and dance, which can be seen as a sub-set of the intangible cultural heritage;
- **intangible cultural heritage** including oral, musical and performing arts, based on indigenous and non indigenous sources;
- **tangible cultural heritage** including physical sites in the land and sea, and the material arts, such as houses, canoes, and cultural objects;
- **cultural industries**, including visual arts, crafts, film, television, literature, theatre, fashion and digital music production;
- **cultural intellectual property (IP)** regimes covering copyright issues and other matters of proprietary rights and protection across all these areas.

This toolkit for cultural policy implementation, monitoring, evaluation and statistics, could aid several activities managed by SPC's Human Development Programme (HDP). These include the Cultural Mapping, Planning and Policy (CMPP) Workshop conducted for members of the Council for Pacific Arts and Culture in March 2010 in Nouméa; the Pacific Consultation on Cultural Industries in December 2010; and the sub-regional CMPP monitoring and evaluation meeting in May 2011 in Suva. The latter was immediately followed by the inaugural Cultural Statistics workshop hosted by SPC and UNESCO Institute of Statistics in collaboration with UNESCO and the Pacific Islands Forum Secretariat which brought together cultural officers and representatives from National Statistics Offices for the first time (see Appendix B).

The workshops are part of the larger project focused on Structuring the Cultural Sector for Improved Human Development administered by the HDP of SPC and funded by the European Commission. The project targets four specific but complementary and mutually supporting areas:

- developing cultural policy;
- promoting cultural industries;
- preserving cultural heritage;
- building cultural relations in the African, Caribbean and Pacific group of states through museum exchanges (ACP).

A programme of activities under each area has been organised to bring together what has been viewed in many PICTs as a mostly informal or non-integrated array of cultural activities, products and events. This process includes developing systematic approaches to gathering cultural statistics, in order to provide an evidence base and integrate culture into national policy making, particularly

economic and social planning. For decades since independence many Pacific countries have not prioritised such work for a number of reasons including the fact that culture permeates everyday social, economic, religious and political life. Institutionalizing and ‘measuring’ culture can have unintended consequences that need to be considered, to safeguard the special links between society, history, environment and culture in PICTs. Countries such as New Zealand with a large indigenous population have good models for ensuring the maintenance of these links as we shall see in the sections on cultural statistics.

Introducing the Toolkit

The statistics resources in this toolkit for implementing, monitoring and evaluating cultural policies anticipate complete and endorsed national cultural policies. Specific tools are provided, to gather cultural data during planning and policy making, and to monitor and evaluate the effects of cultural policies when these are implemented nationally. The resources have been influenced by a variety of international models and templates, to address concerns relevant to the Pacific region. Particularly useful models such as those developed by UNESCO Statistics, Statistics New Zealand, the CMPPP team from Tonga, and the Arterial Network in Africa (see Appendix C), are highlighted.

The toolkit is intended to be an open-ended resource for cultural policy officers, consultants and implementing agencies who will find their own approaches, as appropriate to their local and national contexts and priorities. It is designed to complement other SPC cultural resources including the Traditional Knowledge Policy Map, the Model Law on Protection of Traditional Knowledge and Expressions of Culture, and the Pacific Cultural, Mapping and Planning toolkit which are available on the SPC website.



Figure 1. The cultural policy development process

In an ideal world, implementation, monitoring and evaluation follow cultural mapping, planning and policy making, and continue in a cycle over time. Some countries, however, may not go through a rigorous mapping stage. After cultural policy implementation there should be process and impact monitoring, and policy evaluation, to enable a further cycle of planning, policy review, renewal, implementation, monitoring, and evaluating. Figure 1 sets out this cycle.

The Cultural Policy Development and Implementation Process: Step by Step

Mapping

We will assume that for most countries, the cultural agency (Ministry, Department or Culture Division) has done a thorough ‘mapping’ exercise’.³ That is, conducted an overview of national cultural assets and resources through consultation, research and analysis. This research and analysis will also provide information about existing constitutional and legal provisions or instruments in your country that you will draw upon or recommend for amendment. If your constitution explicitly states that the culture of the nation is its most valuable treasure, you will seek to make this statement in text, a social, economic and political reality.

You will now have a list with contacts and details of resources, communities, individuals, art forms, events, projects, programs, physical sites and institutions, which represent your country’s cultural assets. If you have not been able to conduct a comprehensive exercise a simple mapping, SWOT or situation analysis – evaluating the situation and trends – would be useful. Your inventory may include the most traditional and most contemporary of assets such as women’s weaving groups and the national museum, or a master composer of oral chants, and the nation’s most talented hip-hop artist. As many Pacific Islanders now live overseas, for example, in Australia, New Zealand and the United States, or have migrated to other island countries, you should consider how culture as defined in your process includes these diasporic communities. Your nation’s leaders and the local media should be aware of these mapping exercises and regularly discuss them in various forums to encourage public debate. You will now have ‘mapped’ your culture sector. Below is an example of a mapping exercise conducted in Tonga. The team developed a strong framework for CMPP using the material and metaphoric concept of a Kato Alu, a special and finely crafted basket for carrying important cultural items (see Figure 8).

³ Many departments of culture are located in Ministries with portfolios that include Education, Sports, Women’s Affairs or Tourism. To share limited resources, it is important to work strategically with these departments in the CMPPP, implementation and M&E phases where possible.

Table 1: An example of a mapping exercise conducted in Tonga⁴

Key Activity	Outcome
Stakeholders identified	<ul style="list-style-type: none"> Stakeholders were selected and grouped to represent the three core areas for mapping: Tangible Cultural Heritage (TCH), Intangible Cultural Heritage (ICH), and Cultural Industries (CI). These areas also represent Ko Hai, Ko au mo Momo, Fonua & Ngaahi Ngafa sections of the framework. Culture in Tonga represents everyone; as such it was important to collect data representing key components of Tongan culture.
Overview of current situation	<ul style="list-style-type: none"> Existing data on Tangible Cultural Heritage (by UNESCO, MEWAC and Tonga Traditions Committee); limited available statistics, and Government of Tonga existing policy and legislation on culture were collected and used to identify current situation. A clear outcome of the situational analysis was the limited available data on cultural statistics, ICH and particularly for the CI. Existing Government of Tonga policy and regulations on culture were few and there was a lack of overarching cultural policy on all matters relating to national cultural preservation and development.
Qualitative data gathering and consultation	<ul style="list-style-type: none"> Based on the overview, the team collected new data on TCH, CI and ICH from Niufo'ou and Niuatoputapu, while using existing TCH data from Tongatapu, 'Eua, Ha'api and Vava'u. New data were also collected on CI from representatives of the CI based on Tongatapu. Research reports, technical reports and archive records were analysed. In certain cases where available, original data were used in the document analysis.
Quantitative data gathering and consultation	<ul style="list-style-type: none"> Survey was conducted on CI with representatives from the CI community. Statistical data pertaining to cultural industries were collected from the National Office of Statistics, from the Reserve Bank and from Tonga Tourism. A survey was conducted of a number of historical buildings, sites etc pertaining to contemporary TCH (such as museums and sports facilities)
Research on regional and international models and approaches	<ul style="list-style-type: none"> Several studies were cited from the Pacific region and from international literature. A list of references is provided with this report, which includes the studies used to find an appropriate approach to conducting cultural mapping in

⁴ The Tonga CMPP team was drawn from the Ministry of Education, Women's Affairs and Culture, and the Institute of Education, USP. The authors of the Cultural Mapping Report were Seu'ula Johansson Fua, Tu'ilokamana Tuita, Siosuia Lotaki Kanongata'a and Koliniasi Fuko.

Tonga.	
Compilation of data and analysis of cultural assets	<ul style="list-style-type: none"> To compile the collected data, the team used the Kato Alu framework to organise the data into large chunks. Some of the questions that guided data collection concerned the general health and well-being of culture; and establishing benchmarks that stakeholders would like to achieve within the culture sector. This report presents findings that reflect the general health of the sector.
Assessment and reporting	<ul style="list-style-type: none"> The Kato Alu Framework was used as a guide for evaluating the data collected. The team used MEWAC's Working Committee for Culture as a sounding board to check the processes and approaches appropriate for the data collection. The Director of Education was regularly consulted on the approach and progress of the data collection. The team also used SPC's Culture Adviser on a regular basis to evaluate the approach and depth of data collection. The final report will be submitted to the National Cultural Task Force for final comment before work proceeds to planning and policy development.

Planning

Based on the outcomes of your mapping exercise you will hold discussions with your Ministry and other institutions such as colleagues at the University, and relevant Ministries such as Education, Agriculture, Finance, Rural Development, and Home Affairs. You will also meet with Councils of Chiefs, Arts Collectives, media representatives, and Women's and Youth groups. You will develop cross-sectoral plans to support those aspects of the culture sector which you as a community prioritise, and you will also consider the intellectual property and related legal implications of your plans. You will be aware of the need to create both a bottom-up and top-down approach so that your future cultural policies and programmes are 'owned' by the nation at large.

Ensure that your parameters of 'culture' are clear. Is sport in or out? What about broadcasting? Or literature? Have you included all groups such as migrant communities? This is an important issue as these communities are part of and contribute actively to defining and shaping national culture.

You will need to consider implementation of the policy at this stage, notably asking the following questions:

Governance:

- Which Ministry and which department are taking the lead?
- Who exactly in this department is responsible?
- Who are members of the broader team and from which Ministries or departments?
- Who is on the implementation advisory council?
- What are the reporting mechanisms and periods?

Funding:

- Where is the funding for the implementation process coming from?
- What existing financial and human resources are being mobilised?
- What new financial or human resources are required?

Monitoring:

- How will the implementation be monitored?
- How will you know how well you are doing and what improvements need to be made?
- What are the existing benchmarks and what kinds of measurements are required to track the process of implementation?

Evaluation:

- When will you conduct an evaluation of the policy and what is the ideal periodic interval?
- Who will be responsible for the evaluation?
- Who in the broader community and civil society will be involved in the evaluation?

Once you have worked through the issues you will start developing a series of activities and programmes, which will be implemented systematically across the relevant areas. You will also meet regularly with the National Statistics Office to design or elaborate a framework and indicators list to support your projects and programs with a cultural evidence base. Once you discuss what you want to measure, the National Statistics Office can help identify methods and strategies to identify existing cultural data, and to collect new data. You will have a sense from this data and your cultural mapping exercise of what kinds of capacity building programmes must be provided for the relevant institutions, communities and practitioners. And you will aim to gain a clearer understanding of how culture

influences key areas such as tourism, agriculture, education, employment, youth, politics, and so forth.

You may start with a wish list of everything you have identified as necessary for cultural development but you should then create a limited set of programmes and planned activities that are realistic and supported by existing institutional, financial and human resources. If you decide you need extra support you should build in funding strategies into your planning.

You may have a strong sense that 'culture' is not traditionally included in development planning in the Pacific and that some major aid donors do not identify culture as a development priority. This is partly due to the lack of data and frameworks that depict the clear relationship between social and economic development and traditional and contemporary Pacific cultures. **However, based on your mapping, consultation and planning, you will know exactly how relevant it is and how much of a unique asset culture is for your country. And you will have clear evidence for this to share with development partners.**

You will have a strong sense of the cultural diversity across your islands and at the same time you will have a clear understanding of the stakes of promoting and safeguarding cultural assets that are, for example: Tongan, Samoan, Palauan, Fijian (I-Taukei, Indo-Fijian Rotuman, Rabi Island, Kioa Island, Melanesian and other communities, for example), I-Kiribati, Ni-Vanuatu and so forth. And you will now have a clear sense of how you might argue for increasing the profile of culture across the arena of development, to ensure future interest, funding and sustainability for your efforts.

In summary your planning process should involve:

- a statement of intent/points of departure;
- a statement of issues;
- goals and objectives;
- policy/situation analysis (consequences of actions);
- implementation plan (activities, timeline, costs, responsibilities and expected results);
- monitoring and evaluating the (M&E) framework.

A communication strategy should form part of this process so that government, the public and cultural stakeholders are aware of your plans and are given opportunities to comment and contribute.

Below is an example of a plan to support and develop the foundational domain of the Tongan framework for CMPP – that of identity and ICH. The implementation and M&E components would follow on from the protection, promotion and development process outlined by the authors.

Table 2: An example from Tonga of the Policy Planning Stage focused on the first of five dimensions of a CMPP framework

Protection	Promotion	Development
<p>Niuafu’ou language – urgently needs work to immediately preserve what is left of the language. This includes documentation and recording of the language in its various forms and usage.</p>	<p>Promote and recognise that the Niuafu’ou language is one of Tonga’s languages.</p> <p>Promote the teaching and learning of the Niuafu’ou language in schools, particularly for Niuafu’ou children in Niuafu’ou and ‘Eua.</p> <p>Promote the value of the Niuafu’ou language among all Tongans.</p>	<p>Develop the Niuafu’ou language in the curriculum, including teaching and learning materials.</p> <p>Develop Niuafu’ou language reading materials, performing arts, music, artifacts and history materials for the public and education system.</p> <p>Develop a language council specifically for the protection, promotion and development of the Niuafu’ou language.</p>
<p>Tongan language – protect Tongan grammar and vocabulary, ensuring guidelines are widely known and adhered to by publishing companies, media and schools.</p>	<p>Tongan languages – promote use of the language in government/official correspondence and documentation; use Tongan language for public signs, etc.</p> <p>Promote Tongan language in schools and communities as the language of cognition – promote journalism (Tonga Institute of Higher Education) as a point of reference for appropriate use of language & establish editing companies to conduct in-house-training.</p> <p>Promote the Tonga National Language Policy.</p> <p>Promote events/festivals for Tongan literature, which will encourage poetry, play, music and</p>	<p>Develop new Tongan words to describe new phenomena.</p> <p>Establish a body to guide/oversee the proper/appropriate use of the language/to ensure that the two Tongan languages are treated as equally important – Language Commission/Council.</p> <p>Develop courses at Tonga Institute of Education and USP on Tongan literature and Language, Tonga Institute of Higher Education (journalism courses with language components).</p> <p>Develop a body of Tongan literature to promote written Tongan text for all reading levels.</p> <p>Engage the services of highly resourceful individuals in the community who are creative practitioners to lead and/or contribute to the above initiatives.</p>

	performing arts.	
<p>Social structure – protect traditional social structure by encouraging events/festivals for <i>Ha'a</i> to come together.</p> <p>Documentation and archive genealogies, and <i>Ha'a</i> relations.</p> <p>Publish <i>Ha'a</i> relations and genealogies.</p>	<p>Promote <i>Ha'a</i> by raising awareness, education and encouraging nobles, <i>mātu'a tauhi fonua</i> and <i>matāpule</i> to encourage their <i>Ha'a</i> to gather together.</p> <p>Promote opportunities to build relationships within <i>Ha'a</i>.</p>	<p>Develop councils/bodies that will protect <i>Ha'a</i> and promote harmonious relationships between <i>Ha'a</i>; work on genealogies of <i>Ha'a</i> and make them public.</p> <p>Develop village/district-based councils for protection, documentation and promotion of <i>Ha'a</i> and <i>kāinga</i> relationships and associated traditional roles.</p>
<p>Relationships – protect the cohesion of families and <i>kāinga</i>.</p>	<p>Promote family values and peaceful relationships.</p> <p>Promote strategies/training for parenting skills and for dealing with alcohol abuse and other social issues.</p> <p>Promote a cross-sectoral approach to the protection of family unity and fostering peaceful <i>kāinga</i> relationships (Health, police, Education, Lands & Survey).</p>	<p>Develop training/educational programmes for families, couples and counsellors to deal with social issues.</p> <p>Develop church programmes to support family values and peaceful resolution of problems.</p> <p>Develop village and community programmes that can address social issues/problems.</p>
<p>Traditional knowledge systems – protect these through detailed documentation, including an inventory of each system.</p> <p>Archive these knowledge systems and store appropriately, so that the public has access to these records.</p>	<p>Promote the preservation of our traditional knowledge systems through educational programmes.</p> <p>Promote their use through festivals and encourage application of these systems where still appropriate.</p> <p>Promote using the media and use of documentary film to raise awareness of these systems.</p> <p>Promotion of traditional performing arts in schools, churches and communities through festivals.</p>	<p>Develop teaching and learning materials for communities in each knowledge system area; develop community training programmes in traditional knowledge systems to promote their use.</p> <p>Develop a unit within the Culture Division to specifically work on the traditional knowledge system protection, promotion and development ensuring that these programmes/activities are linked to those of other relevant departments (Lands & Survey, Prime Minister's Office & Tourism).</p> <p>Develop programmes that can use traditional knowledge systems as a way of alleviating the effects of rising sea levels, and climate change, and ensuring food security for communities.</p>

Develop policy to regulate the administration of public museums archives, National Cultural Centre.

Develop educational TV and film programmes based on traditional knowledge systems and the Tongan language.

Use a village/district council (town officers, local leaders) to set up, administer and promote the use of traditional knowledge system programmes.

Complete submission of traditional Tongan dances on the representative list of the Intangible Cultural Heritage of Humanity (the Masterpiece list has been closed since 2005).

The five dimensions of the Tongan CMPP framework include: Foundation/Ko Hai: Identity and ICH; Fonua: Land, Sea and Sky; Kakai 'o e fonua: arts and culture in education; Ngafa mo e fatongia tauhi fonua: cultural industries; and Pule'anga: funding and investment in culture and mainstreaming in other areas.

Policy Creation

After the planning phase, begin drafting your national cultural policy or a set of thematic policies for the areas you have identified as cultural development priorities.

You should have a clear framework for organising elements of your policy and each section or domain has some real relevance for how culture is organised or practised on the ground (see the Tongan Kato Alu and New Zealand frameworks). You have also looked at the national cultural policies of other countries, both those similar and different from the Pacific, and noted the aspects of those policies that are useful for your island nation. You may have noticed that the promotion of cultural industries is the focus of some national policies, and that that this is a clear element of their **cultural diplomacy strategy** (see Appendix A).

You might also notice that the promotion of culture for tourism predominates in others, or that cultural policy is created for promoting social integration, peace and reconciliation in post-conflict countries. You will know by now what the clear aims and goals of your own cultural policy are and how these relate to other

relevant policies in, for example, education, health, agriculture, youth affairs and so forth. You will understand that cultural policy like any policy is a living text that should periodically be updated and adjusted following implementation, monitoring and evaluation.

Figure 2 is a guide to how the policy process works, taking into account the fact that between 'policy intended' and 'policy realised' are the unrealised and emerging or new issues that come out of the process. You should be prepared for and open to these realities as they give you a better sense of the opportunities and constraints for cultural development.

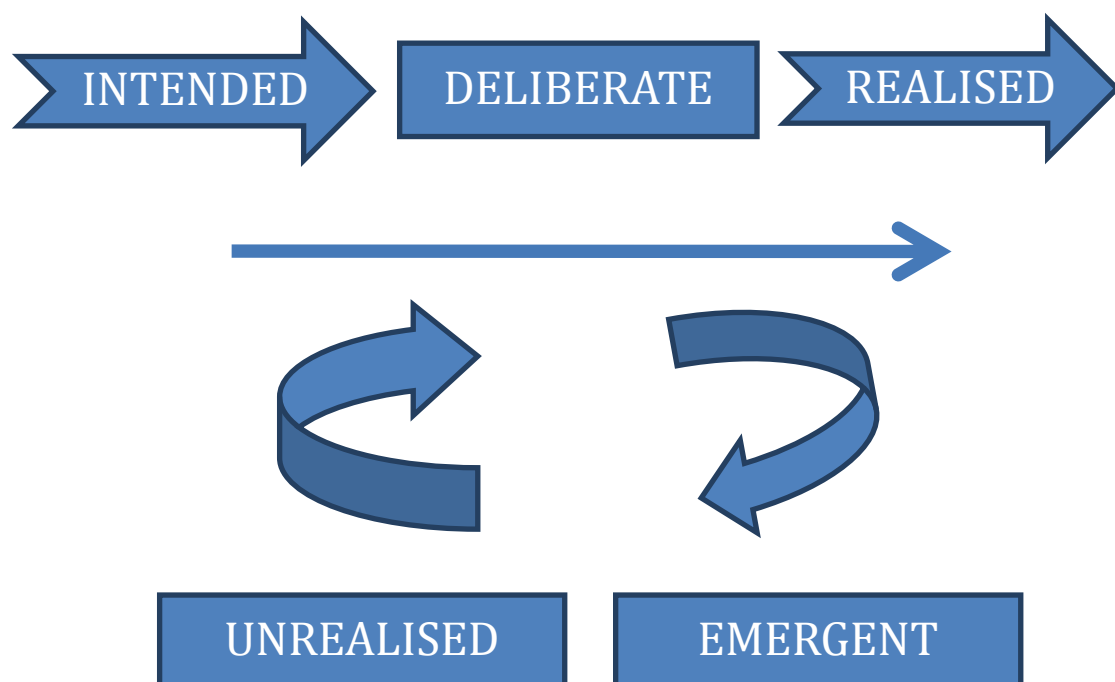


Figure 2: A process model regularly used for strategic and policy development.

You can now complete your cultural policy draft, take it through the consultation and feedback process, check it one last time against the existing legal environment, and make necessary adjustments or add recommendations. Knowing that cultural statistics help provide the evidence base for realising your cultural policy, you can check your domains or areas of cultural activity against the current classification systems such as the System of National Accounts (SNA) and International Standard Industrial Classification (ISIC 4). Making these statistical links will allow you to generate data at any stage of your planning and

policy process in order to strengthen the political will to prioritise cultural development.

You should make sure that everyone in the relevant departments, Ministries and regional organisations who needs to see a draft or final version of this document reads and approves it. You then submit it to Cabinet for approval, adoption, and implementation.

The Process for cultural policy approval in, for example, Fiji should be in line with the Ministry of Education's 'policy on policies' processes. These are the steps:

Table 3: Fiji cultural policy process for cabinet approval

1. a draft policy paper is developed following consultations internally within the Department of Culture;
2. the Department of Culture holds public consultations and/or workshops with stakeholders and relevant government departments;
3. the Department of Culture produces a draft three-page information paper which will serve as the ministerial brief for the minister responsible for Culture, to accompany the policy;
4. The information paper is submitted with proposed budget to the senior management and the permanent secretary of the Ministry as an information paper for discussion on any amendments with accompanying attachments (policy);
5. The Minister then presents the policy draft, information paper and budget to Cabinet for decision.
6. Once Cabinet has endorsed the policy, the Ministry of Finance makes a budget allocation on the advice of Cabinet (for annual budget allocation for implementation).

Implementation

Once Cabinet has approved the cultural policy it should automatically go to the office of national planning for implementation. You are ready to make the actions and objectives of the policy into a reality. At this stage the planning office will work closely with the implementation agency. A national action plan with appropriate indicators should be developed to guide policy implementation. These indicators provide the benchmarks and the measures of progress that you will need, to

show whether your plan is or is not working. Governance, funding and other areas outlined under your planning phase now need to be activated and monitored.

Governance

- Which Ministry and which department are taking the lead?
- Who exactly in this department is responsible?
- Who are members of the broader team and from which Ministries or departments?
- Who is on the implementation advisory council?
- What are the reporting mechanisms and periods?
- Is there a communication strategy to keep stakeholders and general public informed?

Funding

- Where is the funding for the implementation process coming from?
- What existing financial and human resources are being mobilised?
- What new financial or human resources are required?

The Implementation Plan must:

- address all goals and objectives directly;
- be comprehensive;
- have internal logic;
- be clear;
- set timelines, resource requirements and responsibilities;
- lead to operational and work planning.

Table 4 is a template for Cultural Policy Implementation developed by the SPC Human Development Programme. The monitoring and evaluation phases are incorporated into this template so that each phase of cultural development is closely linked.

Table 4: SPC culture mapping, planning and policy – policy implementation template

<i>(Country Name)</i> <i>(Government Official/Focal Point and Consultant Name)</i>	Completion Timeline <i>(insert dates in this column, groups/organisations met etc)</i>	Notes <i>(additional notes relating to execution of this phase)</i>
Activity <i>(add additional activities if required)</i>		
Policy draft		
Consultations		<i>Indicate agreement of participating agencies</i>
Policy document finalised		
Cabinet submission		
Implementation: Plan Year 1 + budget Plan Year 2 + budget Plan Year 3 + budget		
Monitoring Year 1 Monitoring Year 2 Monitoring Year 3		
Evaluation of policy outcomes		

Monitoring and Evaluation (M &E)

You need to be able to monitor the **progress** of the policy and its **impact**, periodically. Over a fixed period, you will also plan to conduct a thorough evaluation of the effects of the cultural policy and consider areas for adjustment and further planning and development. Aspects of this phase include analysis of cultural statistics and indicators and a wide range of consultations with cultural stakeholders, similar to the mapping and planning phases.

Below is a set of useful steps outlined by Frank Hegerty of the South Pacific Bureau of Educational Assessment (SPBEA/SPC) linking M&E to the policy formulation and implementation phases.

The policy formulation & implementation phase has dealt with:

- Why and what for?
 - statement of intent
 - principles
 - values
 - deficiencies
 - change
 - commitment
- Context?
 - problem identification
 - statement of issues
 - constraints
 - opportunities
- What?
 - situation analysis
 - intended effects
 - unintended effects
- How/when/by whom?
 - implementation planning
- Is it working?
 - monitoring and evaluation framework

Because M&E can appear to be complicated and challenging at first, it is important to keep the process simple and straightforward. At the very least, M&E should be about:

- **monitoring the progress of cultural policy implementation;**
- **evaluating the success of cultural policy implementation;**
- **changing cultural policy implementation plans as new issues emerge;**

Figure 3 below sets out a simple evaluation framework based on key stages of the cultural development process. A set of indicators would be attached to each stage to monitor and evaluate the success of the process and the nature of its impact. Indicators help tell us something about the kinds of changes policy is trying to make in society. The M&E and indicator framework should be there to support the change desired by people who have helped shape policy in the mapping and planning stages. People, their hopes and needs, are still at the heart of the process. We will discuss these further in the next section on cultural statistics.

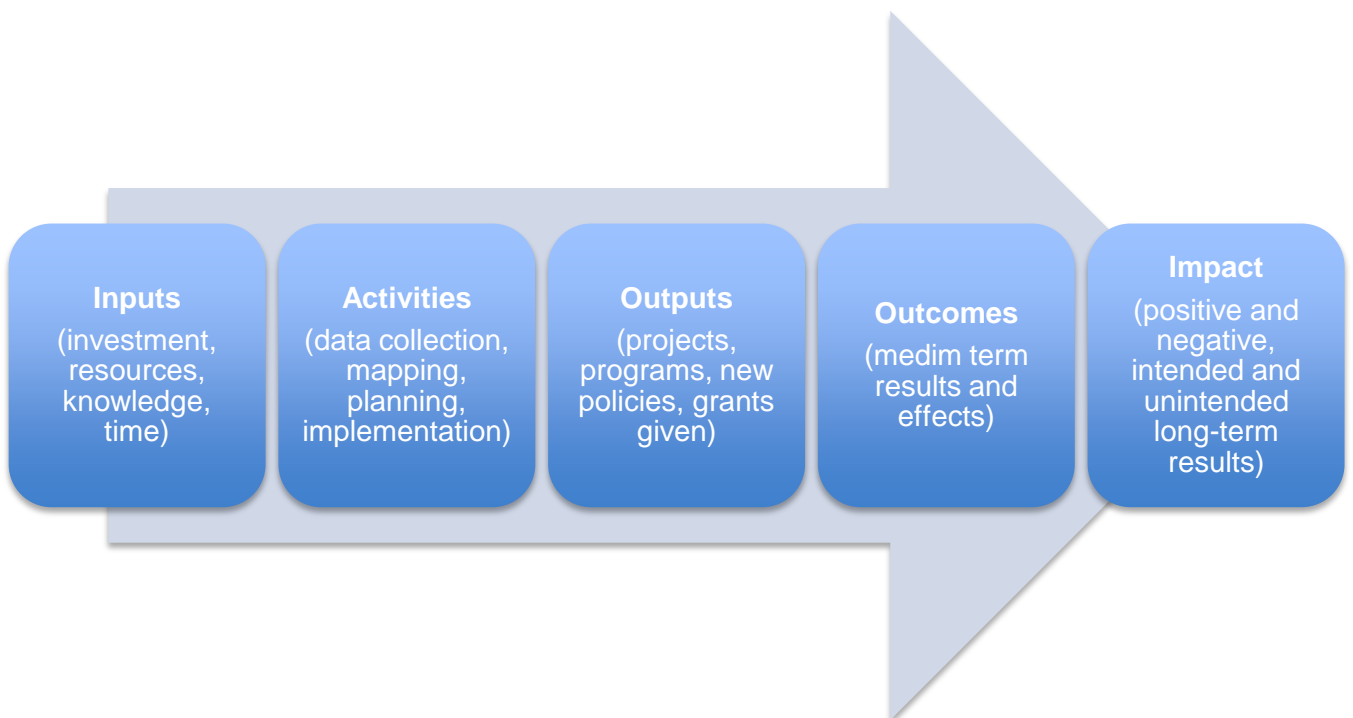


Figure 3: A simple evaluation model using a logical framework.

Cultural statistics

The development of cultural statistics is critical for the creation, planning, monitoring and evaluation of cultural policies. According to the UNESCO Institute of Statistics we can use cultural statistics for various reasons including to:

- measure and monitor the effectiveness of cultural policy;
- determine the contribution of culture in the economy;
- define the contribution of culture to development;
- evaluate the social contribution of culture such as:
 - well-being;
 - participation in cultural activities;
 - intangible cultural heritage (UNESCO Convention 2003).
- reflect changes in consumption and cultural practices;
- measure cultural diversity (UNESCO Convention 2005).

Cultural indicators are a particular type or set of cultural statistics. Let's look at these more closely.

Cultural indicators

The creation of a set of cultural indicators is critical for monitoring the progress and evaluating the impact of a cultural policy. Indicators are more than just numerical figures and percentages. According to the OECD:

In general terms, an indicator is a quantitative or a qualitative measure derived from a series of observed facts that can reveal relative positions (e.g. of a country) in a given area. When evaluated at regular intervals, an indicator can point out the direction of change across different units and through time. In the context of policy analysis... indicators are useful in identifying trends and drawing attention to particular issues. They can also be helpful in setting policy priorities and in benchmarking or monitoring performance (2008, 13).⁵

⁵ OECD and European Commission. 2008. Handbook on constructing composite indicators: methodology and user guide.

In the Pacific, where development is the primary paradigm shaping economic and social policy, we are inundated with indicators. The millennium development goals, for example, have a large suite of indicators that track the progress of each goal. And the UNDP's Human Development Index, a 'composite indicator' that combines several indicators into one index, has for years provided very powerful measures of development across the globe. Some countries in the Pacific are unable to provide the data necessary to achieve a ranking in the Human Development Index because systematic data are difficult to collect on the ground. Capacity for M&E may not exist, there may not be enough personnel, there may not be regular transport between islands, and there may not be enough funding or training to support data collection. These realities must be factored into the entire cultural development process.

If you are still confused about what a cultural indicator is you are not alone.

In 2005 the International Federation of Arts Councils and Cultural Agencies (IFACCA) reported that there was much confusion in the literature and in various agencies over statistics and indicators, what they are and how they should be used, and that cultural indicators are still being developed in most countries. The common approach to cultural indicators often involved the creation of a large wish list of indicators that are beyond the operational capacity of the targeted programme, agency or national context. IFACCA quotes Cobb and Rixford (1998) suggesting that '[a] narrow range of indicators is more powerful than a laundry list' (2005, 9).⁶

The following are some useful guidelines for the creation of indicators (also see Appendix D and E):

A. Characteristics of a good indicator:

- effective indicators are relevant; they show you something about the system that you need to know.
- effective indicators are easy to understand, even by people who are not experts.
- effective indicators are reliable; you can trust the information that the indicator is providing.

⁶ Statistical indicators for arts policy, D'Art Report no. 18, IFACCA June, 2005, 9 (see www.ifacca.org).

- effective indicators are based on accessible data; the information is available or can be gathered while there is still time to act.

B. Quantitative Indicators address:

- how many?
- how often?
- how much?

C. Qualitative Indicators address:

- how?
- when?
- who?
- where?
- which?
- what?
- why?

Put simply an indicator should:

- be easy to interpret;
- show developments or changes over a given time period;
- be representative of the issues being considered;
- inspire decision-makers to take action.

The development of indicators is critical to M&E and these indicators should be:

- practicable;
- achievable;
- meaningful;
- measurable.

Several kinds of indicators are relevant to M&E and these should be linked to the evaluation framework in Figure 4. For example:

Impact Indicators: long term results of work which are also influenced by external factors beyond agency control (e.g. increase in traditional industries);

Outcomes indicators: medium term results of work that contributes to key impact (e.g. increase in cultural vitality);

Output indicators: products and services resulting from strategic activities (e.g. number of people trained, number of grants disbursed).

Process indicators: actions taken to mobilise inputs (financial, human, and material resources used in activities such as mapping, planning and policy creation) to produce specific outputs.

The Arts and Culture Indicators in Communities Project, ACIP, for example, defines Cultural Vitality as "a community's evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life."⁷

The indicators in these examples address the presence of opportunities (PO) and support (S) for cultural participation (P):

- non profit, public and commercial arts-related organizations (PO);
- retail arts venues (PO);
- non-arts venues for culture and arts programming (such as parks, libraries, centers) (PO);
- art schools (PO);
- arts and culture media outlets (PO);
- festivals and parades (PO);
- amateur art making (P);
- collective/ community art making (P);
- arts education in schools (P);
- arts after schools programs (P);
- audience participation (P);
- purchase of artistic goods for making art as well as art products (P);
- discourse about arts and culture in the media (P);
- public expenditures in support of the arts in all sectors (nonprofit, public, and commercial) (S);
- foundation expenditures in support of the arts (nonprofit, public, and commercial) (S);
- volunteering and personal giving to the arts (S);
- presence of artists (professional artists as well as people who are tradition bearers but may not make money from their arts practice) (S);
- integration of arts and culture into other policy areas (e.g., community development, education, parks and recreation) (S).

⁷ Urban Institute at <http://www.urban.org/projects/cultural-vitality-indicators/definition.cfm>, accessed March 5, 2012.

These indicators include both quantitative information from free and publicly available sources (household surveys, statistical offices, census, city departments, etc.), one-off or sporadic sources (such as from a non-recurrent event), and qualitative information from ethnographic studies of communities which provides context and can guide quantitative data collection.⁸ The example is from an urban, North American context, so that in the Pacific you would ask how 'community' is defined here, and what other areas need to be looked at, such as churches, women's and youth groups, the presence of meeting houses, such as marae in New Zealand or maneaba in Kiribati, and provincial and village councils. Anthropological and historical studies of Pacific societies and language groups, for example, would be invaluable here.⁹

⁸ Cultural vitality in communities: interpretation and indicators. Maria Rosario Jackson, Florence Kabwasa Green, Joaquin Herranz (2006) at <http://www.urban.org/publications/311392.html>. Accessed March 5, 2012.

⁹ See Also Appendix E for a table of cultural practice indicators developed by SPC.

What Can and Cannot be Measured

Cultural statistics and indicators cannot capture all aspects of culture. The UNESCO Institute for Statistics uses an 'iceberg model of culture' to denote what can and cannot be measured. We have adapted this for the Pacific context using the cross-section of an island to create an 'island model of culture' as in Figure 4 below.

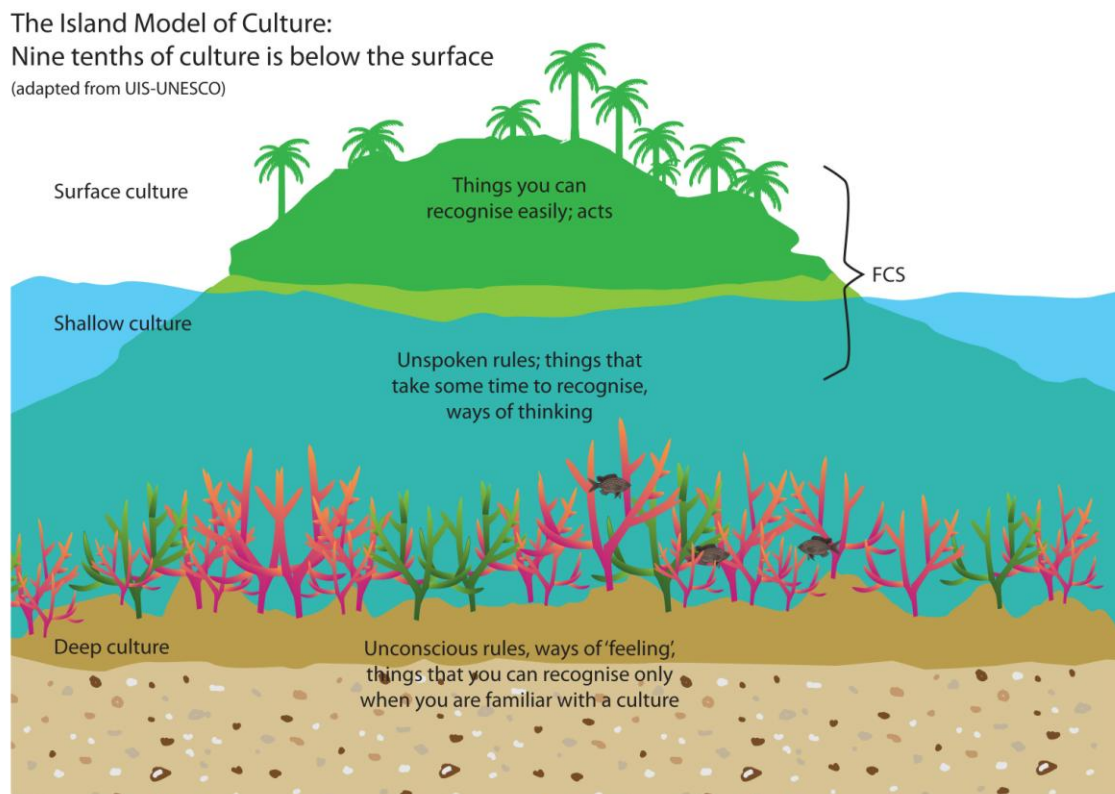


Figure 4: The island model of culture – what can and cannot be measured.

Above sea level is '**surface culture**', things you can easily see or recognise such as protocols, rituals, songs, dances, artworks, music and so forth. These are included in the framework for cultural statistics (FCS) used by UNESCO, New Zealand and others. Just below the surface is '**shallow culture**', which includes unspoken rules, things that take some time to recognise, and ways of thinking such as the social impacts and benefits of engagement in culture. Some aspects of this level can be captured by cultural statistics and indicators but many countries have yet to develop these (see the New Zealand framework p. 47).

The rest of this level and '**deep culture**,' far below the surface of the water, cannot be captured using statistical methods. This includes unconscious rules, spiritual issues, ways of 'feeling', and things that people recognise only when they are deeply familiar with culture.

Many aspects of Pacific spirituality and beliefs, for example, cannot be captured through cultural statistics. Most taboo or tapu aspects of Pacific culture are at this deep level which cannot be measured or, indeed, included in policy processes without appropriate consultation and dialogue and after thorough consideration of the intended and unintended consequences.

UNESCO Framework for Cultural Statistics

The purpose of the 2009 UNESCO FCS is to provide concepts and definitions to guide the production of internationally comparable statistics, as well as to support the development of indicators and analytical research in the culture sector. The framework was first presented to Pacific cultural officials and officers of the National Statistics Offices at the UIS–UNESCO–SPC Inaugural Regional Cultural Statistics Meeting held in Suva in May 2011 (See Appendix B).¹⁰

The FCS establishes a conceptual model for defining culture for statistical purposes and is a tool for organising cultural statistics internationally and nationally. It represents a methodology to support the production of harmonised (see Appendix A) data and indicators and is a classification instrument that includes taxonomies of industries, goods and services and occupations from recognised international standard classifications for use in cultural statistics. It is important to note that the FCS is **not a data collection instrument**, but that it supports the **development of data collection** instruments. And it **does not** define a list of indicators, but rather supports **the development of indicators**.

What the 2009 FCS does is:

- establish a **conceptual model for defining culture** for statistical purposes;
- provide a **tool for organizing cultural statistics** internationally and nationally;

¹⁰ This section is directly based on the UNESCO FCS presented by the UIS team at: http://www.spc.int/hdp/index2.php?option=com_docman&task=doc_view&gid=299&Itemid=44 and resources at <http://www.uis.unesco.org/culture/Pages/framework-cultural-statistics.aspx>. Accessed November 5, 2011.

- represent a **methodology** to support the production of harmonised data and indicators;
- provide a **classification instrument** that includes taxonomies of industries, goods and services and occupations from recognised international standard classifications for use in cultural statistics.

The three key components of the FCS are:

- the culture cycle or value chain;
- domains and constituents;
- classifications.

The culture cycle, also known as the value chain (see CMPP toolkit 2011), represents the creation, production and reproduction, promotion and marketing, distribution or dissemination, and consumption (participation in) of a cultural good or service. Approaching cultural statistics through the culture cycle will show the clear relationships between different cultural activities, and help to describe a widely accepted process by which cultural goods and services come into being and circulate.

According to cultural development consultant Alasdair Forster, however, there are questions remaining about the relationship between traditional cultures and the manner in which the cycle implies that consumption and participation generate creation. Creative expressions for indigenous peoples, for example, are not always driven by consumption, though they do frequently get transformed by tourism or research, for example. Consideration of the wide variety of social, political and cultural contexts and needs that drive indigenous expressions are needed.¹¹

¹¹ Personal communication with Alasdair Forster of Cultural Development Consulting, July 23 and 25, 2012. For more information see <http://culturaldevelopmentconsulting.com/>

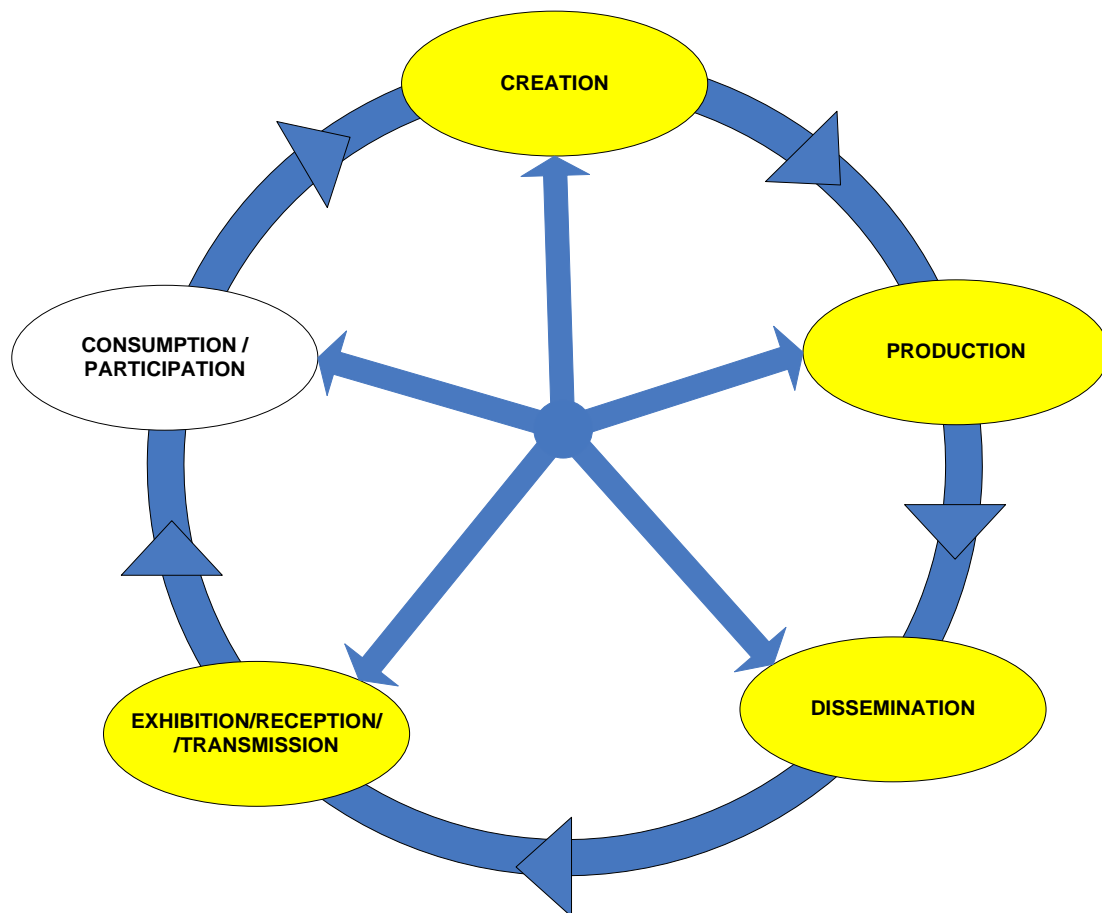
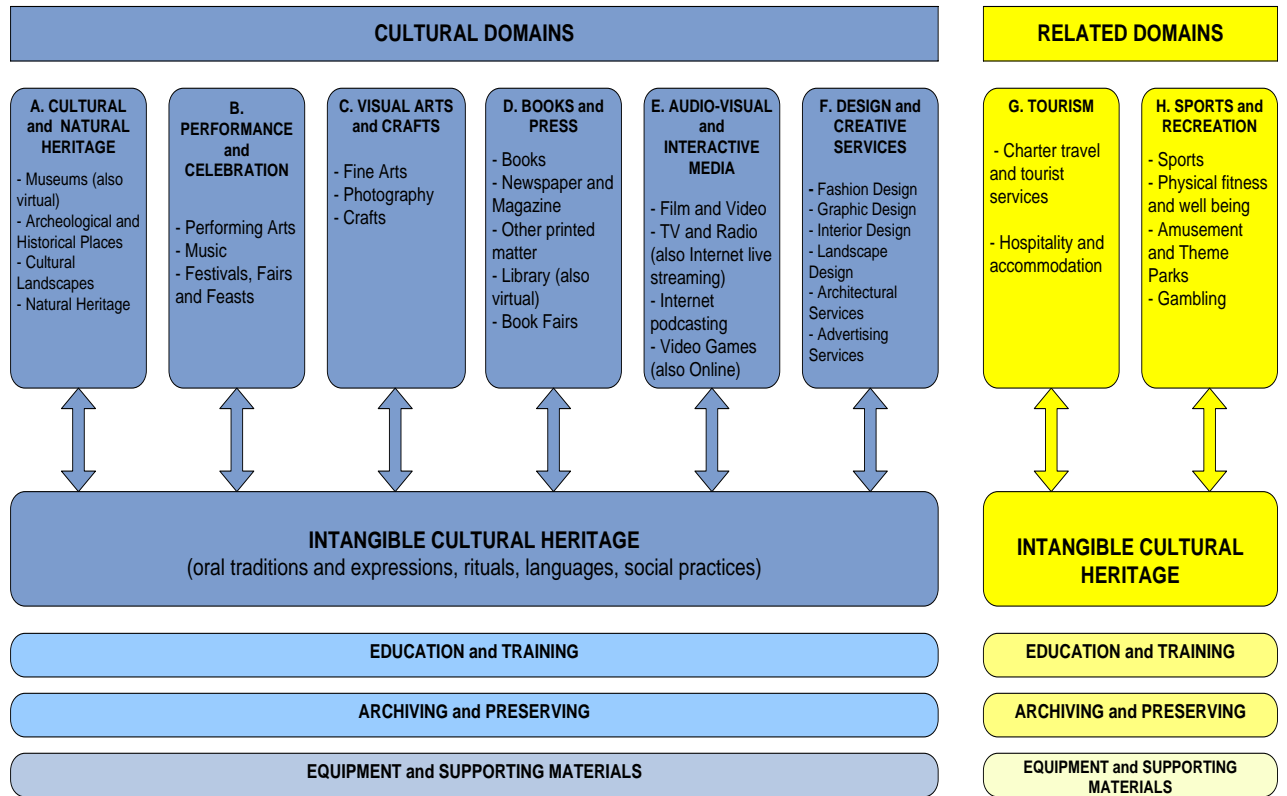


Figure 5: The Culture Cycle in the FCS (<http://www.uis.unesco.org>)

The eight domains outlined in the FCS encompass types of goods and services in the area of cultural and heritage goods, services, events, institutions and physical sites. These then relate to four transversal domains that outline the kinds of work and knowledge that support each of the other domains such as ICH, education and training, archiving and preserving, equipment and supporting materials as depicted below.

Table 5: The UNESCO FCS 8 Cultural and Related Domains

(www.uis.unesco.org)



The FCS allows countries to use existing data to gauge the state of the cultural sector. Most countries gather particular kinds of data through their national statistics offices using instruments such as the census, household and other surveys and sector based data, as well as internationally accepted classification codes.

The following tables illustrate an example of cultural employment, and the next table compares the FCS with an example from the region, in this case the New Zealand Framework of Cultural Statistics.

Table 6: Using the UNESCO FCS to look at Cultural Employment
www.uis.unesco.org)

CYCLE	Domain A: Cultural and Natural Heritage	Domain D. Books and Press
Creation	Archaeologists	Authors and other writers
Production		Journalists Translators, interpreters and linguists
Dissemination	Gallery and museum technicians	Librarians
Exhibition/ Transmission	Managers and directors of museums	
	Teacher in Archaeology	Teachers in journalism
Archiving/ preservation	Environmental protection professionals	Librarians and related information professionals
	Archivists and conservators of museums	Library clerks
Equipment & materials		Printers Print finishing and binding workers

Table 7: Comparing the FCS and the New Zealand Cultural Framework
(www.uis.unesco.org)

2009 UNESCO FCS	New Zealand Cultural Framework
A: Cultural & Natural Heritage	1 Heritage 11 Heritage 12 Museum services 14 Heritage retailing 15 Services to heritage
B: Performance & Celebrities	4 Performing Arts 41 Performing Arts 42 Music 43 Services to the performing arts 83 Festivals
C: Visual Arts & Crafts	5 Visual Arts 51 Visual Arts
D. Books & Press	2 Library services 21 Library services 3 Literature 31 Literature
E: Audiovisual & Interactive Media	6 Films and Video 61 Films and Video 7 Broadcasting 71 Radio Services 72 Television Services
F: Design & Creative Services	52 Design
Intangible Cultural Heritage	0 Taonga Tuku Iho 01 Mātauranga Māori 02 Marae 03 Wāhi Taonga 04 Taonga 8 Community and Government Activities 81 Religious Activities 82 Secular Community Activities
Education & Training	84 Cultural Education and Training
Archiving & Preserving	13 Archival Services 85 Government Administration

The economic dimension of culture

This section, also based on the UNESCO FCS, looks at strategies for measuring the economic aspects of cultural activities by using existing international classification systems. The result of this approach is the identification of each domain by cultural activity, good and service or occupation through codes linked to the functions of the culture cycle or value chain. The following are the key codes and numerical identifiers within international systems relevant for the culture sector:

- International Standard Industrial Classification (ISIC Rev 4):
 - Code 9000 (Creative Arts and Entertainment Activities);
 - Code 8542 (Cultural Education);
- International Standard Classification of Occupations (ISCO 08);
- Harmonised Commodity Description and Coding System (HS 2007);
- Central Product Classification (CPC 2);
- International Classification of Activities for Time-Use (ICATUS).

Another widely used model is the System of National Accounts (SNA). SNA 08 for example, is compatible with ISIC 4 and CPC 2 codes. The SNA uses the following classifications that are relevant to culture:

- Classifications of Expenditure According to Purpose Classifications of the Functions of Government (COFOG):
 - 08.1.0 Recreational and sporting services (IS);
 - 08.2.0 Cultural Services (IS);
 - 08.3.0 Broadcasting and Publishing Services (CS);
 - 08.5.0 Research and Development Recreation, culture and religion (CS).
- Classification of Individual Consumption by Purpose (COICOP):
 - 13 Individual consumption expenditure of non-profit institutions serving households;
 - 13.3 Recreation and culture;
 - 14 Individual consumption expenditure of general government;
 - 14.3 Recreation and culture;
- Classification of the Purposes of Non-profit Institutions Serving Households (COPNI):
 - 03 recreation and culture;
 - 03.1 recreational and sporting services;
 - 03.2 cultural services;

There are limits to all the instruments listed above. The ISIC, for example, does not distinguish 'Craft', in terms of traditional and modern production. Thus it is difficult to distinguish something that is handmade, compared with something that is made by larger scale industrial processes. Nevertheless the codes listed above do allow for the gathering of baseline data against which cultural policy plans can be mapped and the outcomes and impact of policy implementation gauged.

Please refer to the 2009 UNESCO Framework for Cultural Statistics available online at www.uis.unesco.org for further information. In order to make the most of the FCS the following national conditions are important:

- political commitment;
- interagency collaboration;
- lead agency to coordinate;
- consultation with stakeholders;
- strong statistical expertise.

The social dimension of culture

Many cultural activities occur in what is viewed as the 'informal sector' where economic transactions, in the Western sense, are not seen to take place. There is an abundance of anthropological literature that talks about the 'traditional economy' and countries like Vanuatu have actively celebrated this aspect of their nation as it represents the bulk of the population's activities. But if these activities are not included in the SNA, they often fall below the radar of analysis, policy and planning.

One way of gauging the social dimension is to consider measuring **cultural participation**. This would include looking at the levels and rates of participation of the population in cultural activities as producers, distributors, coordinators, consumers, audiences and community members. In the Pacific this would also importantly include participation in church and ritual activities that are central to cultural identity, social cohesion and economic and community development.

Household surveys and time use surveys, for example, that collect information on how individuals or households are living, their main economic and social activities, and how they spend their time on a daily basis, are a primary source of data on cultural participation. These surveys are costly and usually do not include questions related to culture so an important consideration for any country is whether additional questions may be added to existing surveys. The UNESCO FCS includes all participation in cultural activities whether through formal or informal means and whether or not it includes

monetary transactions. Family, village and church events, for example, are accounted for in the FCS.

The European Union has developed cultural participation surveys and conducted three programmes to collect harmonised data on European participation in cultural activities. For example, in 2006 a special module on cultural and social participation was attached to the standard EU Survey on Income and Living Conditions to collect data on cultural participation, in particular:

- frequency of going to the cinema;
- frequency of going to a live performance;
- frequency of visiting cultural sites.

This additional module was mandatory and covered all EU Member States.¹² Thinking about similar exercises in the Pacific context is important, including a real discussion around whether something like attending the cinema can be seen to be a cultural activity. Pacific people often have very specific ideas about what they view as 'cultural'. Many introduced leisure and other activities, including television viewing (unless it is a locally produced programme on culture) and reading (unless it is a book about Pacific culture), are often viewed as non-cultural. Rugby, however, in some Pacific nations, may be completely embraced as a major cultural activity and aspect of national identity.

Examples from New Zealand can help us think about engaging the social dimension and how it relates to a broad framework for measuring culture.

¹² See more on cultural participation on Eurostat at http://epp.eurostat.ec.europa.eu/portal/page/portal/culture/methodology/cultural_participation

Cultural Statistics in Aotearoa, New Zealand

Since the early 1990s, the New Zealand government and agencies such as Statistics New Zealand have developed the necessary technical infrastructure, expertise, frameworks and datasets to value cultural products and services and the broader social and economic value of culture to national well-being.¹³ In many ways because New Zealand is a bi-cultural society founded on a treaty between indigenous Māori and Pakeha (English) settlers, culture inherently becomes a sharp focus of social, economic, and political attention and development. Former Prime Minister Helen Clark's Labour-led government paid particular attention to this area and the cultural and creative industries flourished during her tenure.

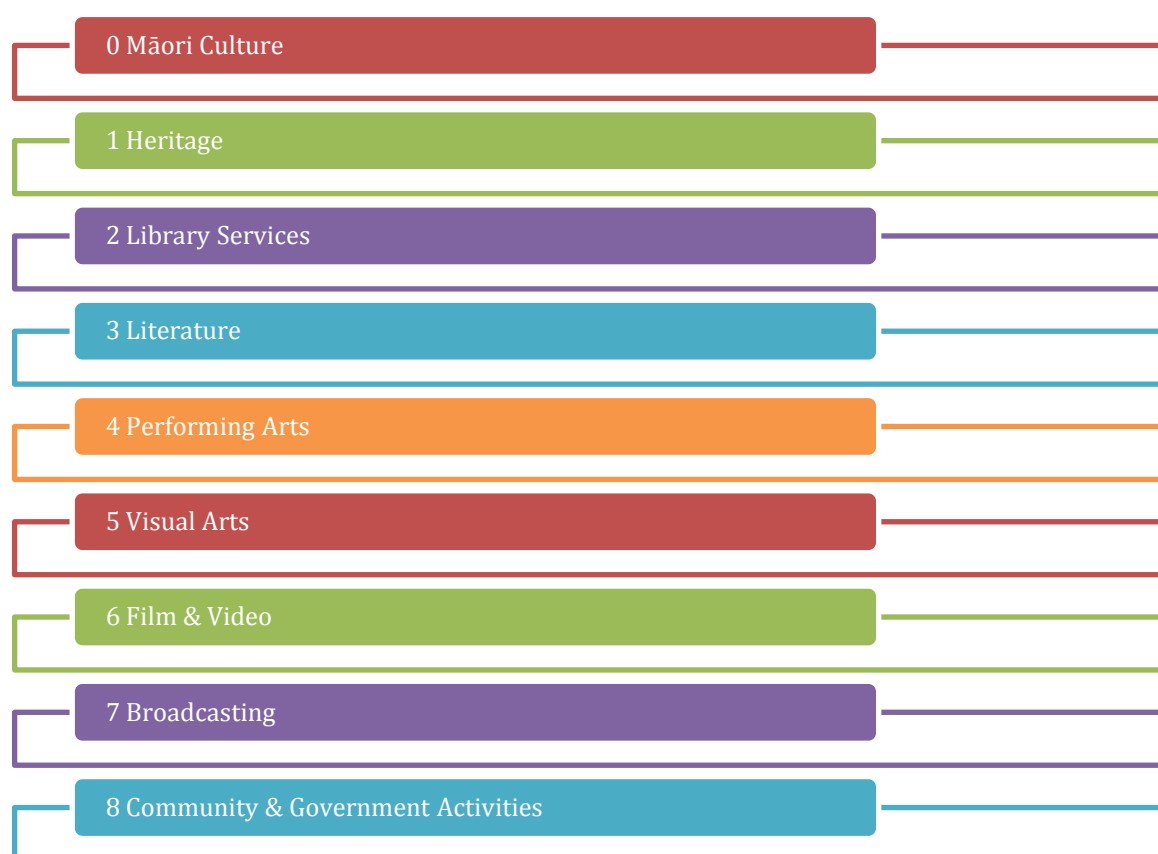


Figure 6: New Zealand Framework for Cultural Statistics – 9 Key Cultural Activities

Figure 6 shows the nine key areas of cultural activity under the New Zealand framework for cultural statistics. They can be linked to existing data using the

¹³ This section on New Zealand including, tables and figures, is drawn from the powerpoint and oral presentations by Ataphai Tibble of Statistics New Zealand at the UIS-UNESCO-SPC Inaugural Cultural Statistics Meeting in Suva, May 2011.

international and national systems of classification and provide the evidence base for regularly tracking the rates of participation in cultural activities and the overall contribution of culture to New Zealand social and economic well-being. For example, New Zealand has a thriving film production industry involving growing numbers of Pakeha, Māori, Pacific Islander and Asian filmmakers. Under the above classification, standard number 6 for film and video is broken down as:

61 Film and video

- 611 Motion picture production;
- 612 Motion picture distribution;
- 613 Motion picture exhibition;
- 614 Video hire & sales;
- 615 Services to film and video.

Ataphai Tibble of Statistics New Zealand outlined an example of analysis that is possible from the collection of such data at the inaugural UIS-SPC-PIFS Regional Cultural Statistics meeting:

- in 2007, New Zealand households spent \$2.84 billion on cultural goods and services, or 3.6% of all household spending in 2006–2007.
- broadcasting was the biggest item;
- literature was next: households spent an average of \$6.70 a week;
- Wellington recorded the highest average weekly spending on cultural goods and services at \$42.40.

It is important to note that in New Zealand all literature and film production and consumption are counted under this framework. A point raised by Pacific Islands participants at the UIS-SPC-PIFS meeting was that most Pacific people would not consider your average book or film as ‘cultural items’ unless it specifically addressed local cultural issues or was produced by a cultural expert. Thus one of the first steps to considering the collection, use and analysis of cultural statistics is to sort out what counts as ‘cultural’ in your national context, and how it relates to existing systems for gathering data. Defining culture very clearly to include sport, art, publishing, and broadcasting, i.e. everyday modes of practising and transmitting cultural products, services, ideas and activities with a mix of indigenous and introduced content, will help connect your national culture sector to internationally recognised classifications and systems of measurement.

Reports using the NZ FCS have included:

- a measure of culture (2003);
- employment in the cultural sector (2005);
- employment in the cultural sector (2009);

- government spending on culture (2000–2004);
- household spending on culture (2006);
- household spending on culture (2010);
- how important is culture? NZ views in 2008;

Table 8 sets out the New Zealand Framework for Cultural Indicators, which links key themes for measuring the impact of culture to desired outcomes.

Table 8: New Zealand Cultural Indicators Framework

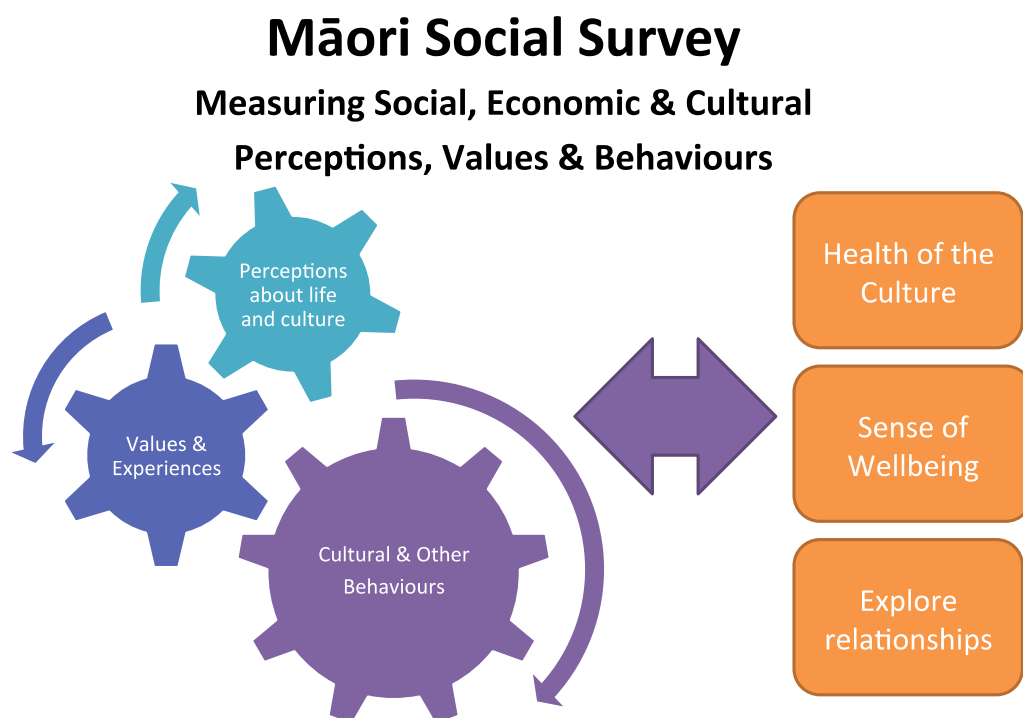
THEMES	OUTCOMES	Indicators
Engagement	<ol style="list-style-type: none"> 1. engagement in the arts, culture, heritage and events; 2. environment supports creativity and all cultures; 3. access to culture is good; 4. culture is valued. 	<p>6 indicators</p> <p>4 indicators</p>
Cultural identity	<ol style="list-style-type: none"> 1. NZers have a strong sense of identity; 2. Māori and Pākeha cultures are strong. 	3 indicators
Diversity	<ol style="list-style-type: none"> 1. Diversity is freely expressed and respected and valued; 	2 indicators
Social cohesion	<ol style="list-style-type: none"> 1. Community relationships are enhanced by culture; 2. NZers share a cultural identity. 	No indicators
Economic development	<ol style="list-style-type: none"> 1. Culture makes a contribution to the economy. 	4 indicators

As Table 8 shows, New Zealand has created cultural indicators for five dimensions of culture. Data from the nine areas of cultural activity in the New Zealand FCS (Figure 7) can be used as baseline or benchmarking tools in each of the populated indicators. These are outcomes based indicators, tied to national objectives, which clearly imagine the place of culture in New Zealand from a social and economic perspective. For example, under the theme of ‘Engagement’, there are indicators for cultural employment, employment in creative occupations, median incomes from creative occupations, cultural experiences, barriers to cultural experiences, household spending on cultural

items, heritage protection and access to arts, culture, and heritage activities and events. This multi-part, outcomes-based set of indicators for cultural engagement is crucial to the success of monitoring and evaluating the culture sector.

Indicators do not exist for all dimensions, however. Under ‘Social Cohesion’ which is about a society that supports community relationships and brings people together, no indicators exist yet due to lack of data. Statistics New Zealand has recognised this gap, and developed three surveys to address the social dimension of culture:

- General Social Survey – sample of 8500 New Zealanders looking at individual social identity and well-being;
- Time Use Survey – diary of 9000 New Zealanders looking at what they spend their time on every day for a year;
- Māori Social Survey – survey of 5000 Māori looking at individual identity, well-being, importance of culture, tradition and cultural values, behaviours and engagement



Source: Stats NZ

Figure 7 : Māori Social Survey

According to Ataphai Tibble of Statistics New Zealand, the Māori Social Survey is an omnibus, social well-being survey of individuals, which attempts to gather useful data on how, among other things, individuals perceive, and live their culture. Its broad focus includes social, economic and cultural topics relevant to well-being. The Survey uses the Census as the sample frame and is able to combine an individual's Census & Survey data. A number of models underpin the Survey, but a key one is the measurement of perceptions, values and behaviours to understand how people are faring socially, how they are doing economically, and what they are doing culturally.

In his presentation at the UIS-SPC-PIFS meeting Tibble stated:

So if we assume that we can measure validly how people see their lives, what they value, and we can count what they have done behaviour wise, then we can measure:

- the health of aspects of the Māori Language and Culture, in terms of, say, language, the number of speakers, how fluent individuals see themselves, and where they use the language;
- sense of social and economic well-being, in terms of people's life satisfaction on scale of 1–10, their health score (SF 12), plus other more objective data such as their income, employment status, and educational attainment;
- their behaviours, such as whether or not they have visited their ancestral homeland recently.

The New Zealand approach makes a lot of sense in a country where Māori are a minority in a larger population of diverse migrants. The preservation, promotion, and harnessing of culture for improved economic and social well-being becomes a key area in national development. In Pacific countries where culture is not always perceived as under threat, finding the political will and attention needed to develop approaches similar to New Zealand can be challenging.

Another useful framework is outlined by the team from Tonga who conducted a mapping exercise of Tonga's cultural resources and constructed a nationally relevant framework for outlining the important domains of culture and their constituent components. These domains can then be used for research, analysis, collection of data, planning, implementation and evaluation. It is important to note that such an approach is possible in a relatively culturally homogenous country such as Tonga whereas countries such as Fiji, Solomon Islands or Papua New Guinea, must account for a higher level of cultural and linguistic diversity in the development of national frameworks.

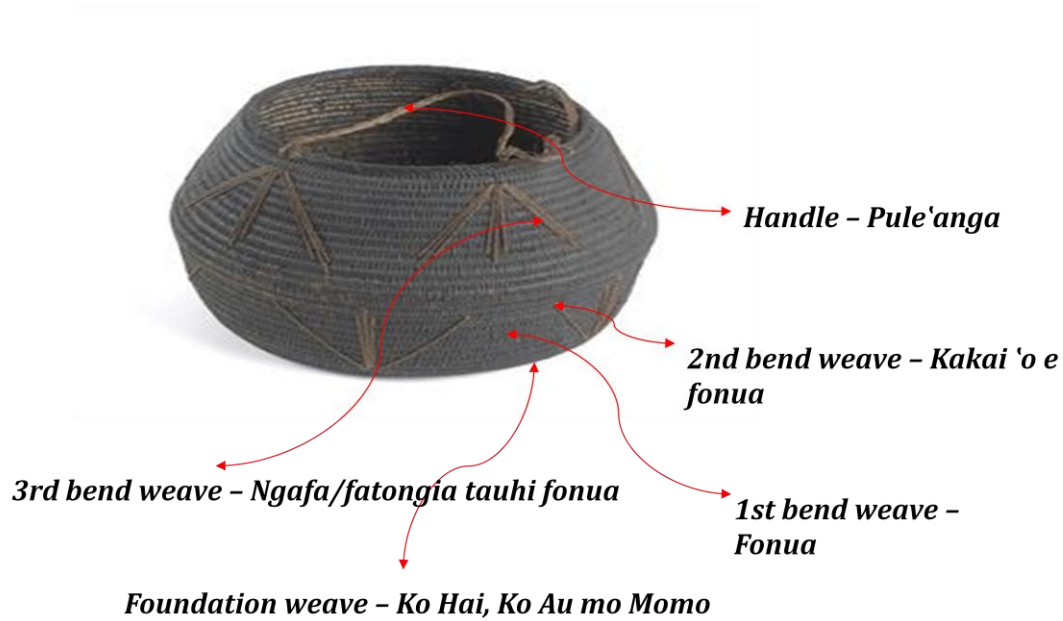


Figure 8: The Tongan Kato Alu Framework and Domains

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

Summary

The cultural policy development process at the national level requires vision, creativity, political will, and a coordinated effort between lead agencies or government departments engaged in a systematic exercise of mapping, planning, developing policy, and implementing, monitoring and evaluating the policy implementation process and its impacts. It is critical to link this process to cultural statistics that record the economic and social dimensions of cultural activities and programmes. And it is important to link cultural indicators to the desired outcomes outlined in national cultural policies. These policies should reflect the goals of the wider society, revealed through extensive consultation with cultural stakeholders during policy-making.

The establishment of mechanisms for monitoring and periodic reporting at the planning stage will greatly aid the effective implementation of a national cultural policy or other relevant national policies. Cultural statistics and indicators are key to this process. And policy evaluation, analysis and intervention helps to ensure that you keep your national cultural policies current and relevant for all cultural stakeholders, which in the Pacific generally means everyone.

At the end of the day the cultural development process should be about people and about helping them imagine, construct, and implement positive, creative and empowering changes desired in their societies.

Appendix A: Key Concepts

In the international arena of cultural planning and policy-making, interpretations of key concepts, such as those listed below, often differ. Some have been adapted or directly sourced from *Adapting the wheel: cultural policies for Africa*, compiled by Delecia Forbes (2010). When using any keywords, templates or frameworks in the development arena, however, Pacific policy-makers should always ask what the key concepts mean in their own local or national contexts and languages, rather than applying these wholesale.

Arts

The term encompasses all forms and traditions of dance, music, visual arts, crafts, design, literature, film and theatre that serve as means for individual and collective creativity and expression. In the Pacific 'the arts' have not historically been a separate field of activity, but are deeply integrated in political, economic and social life. When planning for the support of arts programmes, this aspect should be considered.

Barometer

Regional Barometers such as the Asian, Euro, Arab, Latino and Afro Barometer, are applied research programmes on public opinion, political and social values, democracy and governance. They measure the political and social 'atmosphere', thus providing important cultural data and statistics for planning and policy work. In several countries, such as the United States, Australia and New Zealand, private polling firms gauge public opinion on a variety of topics. The nature of social organisation in the Pacific, the small populations, the vast distances and lack of infrastructure and capacity have meant that no similar 'public opinion' mechanism currently exists for or within PICTs.

Crafts

This term refers to an occupation or trade, requiring manual dexterity or skilled artistry. The term is often used to describe the family of artistic practices within the decorative arts, which are traditionally defined by their relationship to functional or utilitarian products (such as weaving or printing forms in mats, tapa and handbags) or by their use of such natural media as wood, clay, glass, textiles and metal. Crafts practised by independent artists working alone or in small groups are often referred to as studio craft, which includes studio pottery, metalwork, weaving, wood-turning and glass-working.

Culture

Can be defined as the dynamic totality of distinctive spiritual, material, intellectual, emotional and aesthetic features that characterise a society or social group, including its arts but also intangible aspects such as values, world-views, ideas and beliefs, and the expression of these in individual and social behaviour, relationships, organisational and societal forms, and in economic, political, educational and judicial systems.

Cultural content

Is the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

Cultural expressions are those expressions that result from the creativity of individuals, groups and societies, which have cultural content.

Cultural diversity

Can be defined as the many ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Cultural activities, goods and services

Are those activities, goods and services that embody or convey cultural expressions, irrespective of the commercial value they may have.

Cultural diplomacy

Can be defined as the peaceful and constructive interaction between different cultures, or 'the exchange of ideas, information, art, lifestyles, value systems, traditions, beliefs and other aspects of cultures with the intention of fostering mutual understanding', to quote American political scientist and author Milton Cummings. If you think back to the opening of every Olympic Games, South Pacific Games, or Rugby World Cup you will see that major sporting events and festivals are often used by hosts to express all that is unique and significant to their nation. But this is not just about national identities- it is a significant cultural and creative industries opportunity.

Cultural dimension of development

Is the dialectical relationship between economic, social and human development on the one hand and culture – including the arts, creative industries and heritage – on the other, and the way that they mutually serve, inhibit or interact with each other. Three broad categories of artistic practice are relevant to the cultural dimension of development:

- arts practised for their own sake and as the creative means through which a society or community expresses and reflects on itself and its history;
- arts utilised for overt developmental purposes, such as the use of theatre to spread health messages or the appropriation of photographs or visual art to counter negative images of women; and
- the creative industries, where the primary drivers are the generation of profit and other economic benefits through the arts.

Cultural indicators

Can point to or measure something such as the state of cultural freedom, cultural practice, or cultural competency in a given society. They show a trend or fact that indicates the level or state of something, and help us to define where we are and how far we need to go to achieve something. A good indicator will alert policy-makers to a problem before it gets beyond fixing and propel them to action.

Cultural industries

Are those industries that combine the creation, production and commercialisation of intangible, cultural products, typically protected by copyright and take the form of goods or services.

Creative industries

Have their origin in individual creativity, skill and talent with a potential for wealth and job creation through the generation and exploitation of intellectual property.

Cultural statistics

Are statistics, data or indicators that tell us something about culture sectors or domains. Specific sectors or arenas of cultural work must be defined, in order to gather such statistics, and existing sources of information identified. In a region

like the Pacific where there is very little information on culture as a sector properly defined, and specific 'cultural statistics' are rarely collected, initial data can be gathered from tourism, education, media, health, environment and entertainment industries using international classifications.

Cultural tourism

Is concerned with a country or region's culture, specifically the lifestyle of the people in that area, their history, art, architecture, religion(s), and other elements that have helped shape their way of life. Cultural tourism has been defined as the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs. The World Trade Organisation defined cultural tourism in 1985 as 'all movements of persons ... because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters'. Cultural tourism includes tourism in urban areas, particularly to experience historic or large cities and their cultural facilities, such as museums and theatres, and in rural areas, to be exposed to the traditions, festivals and rituals of indigenous cultural communities, and their values and lifestyle.

Development

Can be defined as the generation and application of resources, to create and sustain the optimal political, social, educational, economic and other conditions for human and societal growth, so that inhabitants may enjoy the full gamut of human rights and freedoms.

Evaluation

Can be defined as a systematic method for collecting, analyzing, reporting and using information to make informed statements and answer questions about the progress or success of a particular policy, program or project.

Heritage

Can be understood as the sum total of sites of cultural, scientific and historical importance, national monuments, wildlife and scenic parks, historic buildings and structures, works of art, oral and written traditions, museum collections and their documentation which provide the basis for a shared cultural and artistic creativity.

Harmonisation

Involves simplifying, standardising, and coordinating regimes of data collection which, in the context of cultural policy, includes gathering nationally and internationally meaningful cultural statistics to enhance effectiveness and eliminate duplication and waste.

Immovable cultural heritage

Includes monuments and archaeological sites in a fixed location.

Monitoring

Input-output 'progress monitoring' involves the quantitative assessment of the success of a programme or policy, while 'process monitoring' is a qualitative assessment of a programme or policy and its implementation. Both types of monitoring provide valuable information for evaluation.

Traditional knowledge

Has no formally agreed definition, but the commonly accepted view is that it comprises the 'knowledge, innovations, and practices of indigenous and local communities around the world, developed from experience gained over centuries and adapted to the local culture and environment, which is transmitted orally from generation to generation. It tends to be collectively owned and takes the form of stories, songs, folklore, proverbs, cultural values, beliefs, rituals, community laws, local language, and agricultural practices, including the development of plant species and animal breeds among others' (<http://www.icimod.org/?q=1248>). Traditional knowledge is a form of intangible cultural heritage (ICH).

Appendix B: Regional Cultural Statistics Meeting Overview

The Inaugural Regional Cultural Statistics Meeting was held at the Pacific Islands Forum Secretariat (PIFS) in Suva, Fiji Islands from 25 to 27 May, 2011. The meeting was organised by the SPC HDP and co-funded by UNESCO Institute of Statistics, the Statistics for Development Program (SDP) and Human Development Program (SPC), with financial assistance from UNESCO Office for Pacific States and in collaboration with PIFS

The meeting was purposely held directly after a workshop on policy implementation, monitoring and evaluation, organised by the HDP for the six countries engaged in the Cultural Mapping, Planning and Policy (CMPP) process under the EU-funded 'Structuring the Cultural Sector for Improved Human Development'. The aim was to ensure clear links between policy design, implementation and monitoring and the development of cultural statistics and indicators. In the cultural mapping, planning and policy process (Component 1 of the EU project) countries were encouraged to develop a cultural indicators toolkit as a means of understanding their policy data needs for the cultural sector itself but also for mainstreaming culture into other economic and social policy sectors. CMPP monitoring and evaluation is directly related to the organisation of cultural indicators and statistics. Linking the two work arenas allows cultural offices to measure whether or not their work and planning are having the intended impact.

The meeting was also intended to promote the growth of the Pacific cultural industries, the focus of Component 2 of the EU project. Cultural statistics are essential to understand the health and vitality of the different components of the value chain or 'culture cycle' (2009 FCS). Data on factors such as numbers of creators, people engaged in cultural employment, and producing, disseminating and trading cultural goods and services, to name a few, are required to ensure that public policy addresses the status of the cultural industries and facilitates economic opportunities for communities and individuals. Cultural statistics are a means to formalise what is currently viewed as an informal sector in spite of its considerable contribution to economic and social well-being.

Finally, the meeting focused on cultural data needs at the regional level particularly for the design of the Regional Cultural Strategy 2010–2015 and implementing the Pacific Culture and Education Strategy 2010–2015 initiatives of the Council of Pacific Arts and Culture in response to, respectively, the Pacific Plan Objective 11.1 and the Pacific Education Development Framework. Both strategies provide direction to the cultural sector at the regional level and

promote cross-sectoral approaches. Without adequate data from the collection and analysis of cultural statistics, the success of these regional initiatives will be difficult to monitor and evaluate.

Representatives of nine PICTs from cultural agencies and national statistics offices attended the meeting along with international and regional organisations. The delegates discussed issues ranging from cultural policy needs, to statistical methods and instruments. In particular, the meeting introduced statisticians and cultural officers to the new 2009 UNESCO Framework for Cultural Statistics (FCS) and its application.

Recommendations from the meeting were wide ranging and included increased collaboration between National Statistics Offices and Cultural agencies (Ministries/Departments/Divisions) and the development of joint action plans to collect cultural statistics in country, and the building of capacity in both the Statistics and Culture sectors on cultural statistics. Participants also recommended that the need for devising frameworks for cultural statistics be endorsed at the next Ministers of Culture meeting scheduled in 2012.¹⁴

¹⁴ UIS-UNESCO-SPC Pacific Region Cultural Statistics Meeting, Suva, Fiji, 25–27 May 2011, Report of Meeting, SPC, authored by Ana Laqeretabua.



UIS-UNESCO-SPC Inaugural Regional Cultural Statistics Meeting
25 - 27, May 2011 ~ Suva, Fiji

Figure 9. Participants at the Inaugural Regional Cultural Statistics Meeting

Appendix C: Arterial network resources for Africa applied in the Pacific

This section sets out a guide for cultural policy implementation, review and monitoring developed by Arterial Network, 2010. Adapting the wheel: cultural policies for Africa, The generic objectives can be expanded or adapted for Pacific countries and below new elements have been added such as the role of traditional leaders and churches. The objectives are based on roles and programmes established at the planning phase.

Policy review and associated instruments, structures and timelines for implementing and monitoring cultural policy

Aims: To ensure a mandatory review of all elements of the policy every x years, including process monitoring and an evaluation of interventions.

Area of focus: The cultural policy.

Objectives:

- to identify the lead department for this cultural policy;
- to establish inter-ministerial and inter-departmental committees to manage the implementation of this cultural policy;
- to review all elements of the cultural policy every x years;
- to establish mechanisms to ensure that this review is comprehensive;
- to include reviews and evaluation of the relevant aspects of this cultural policy in an annual programme;
- to periodically study all aspects of arts and culture programming and changes in economic performance.

Interventions:

- establish a sub-committee of each of these inter-ministerial and inter-departmental committees to monitor the cultural policy through an annual review of the work of the lead department and its agencies, together with key stakeholders in each of the respective sectors.
- strengthen the capacity of the relevant ministry and institutions to conduct research and facilitate effective monitoring and evaluation of the activities of the cultural policy programme and the management of information systems.

- establish an annual reporting mechanism based on a review period for sectoral and overall national policy review.
- develop comprehensive monitoring and evaluation indicators to provide the framework for monitoring implementation of the policy at various levels.
- conduct periodic reviews which take no longer than one year, during which time the existing cultural policy remains fully in force.
- make cultural policy impact assessments an integral part of national economic surveys, local and national assessments and monitoring of all programmes.

Information management system

Aims:

To develop comprehensive information system to support this cultural policy focus: artists, the artistic disciplines, the heritage sector and the cultural and creative industries.

Objectives:

to address the need for statistical data;

to devise evidence-based and informed policies, strategies and plans of action, using reliable, up-to-date and comprehensive data;

interventions:

map or develop an inventory of the country's existing cultural activities, structures, resources and valuable products;

identify and strengthen sectoral specificities and strengths to facilitate the rationalisation of legislation, policies and resources;

conduct research on the economic contribution of the cultural and creative industries to the national economy;

conduct an assessment and analysis of organisations, structures and firms involved in producing and disseminating cultural goods and services, sector by sector (including book publishing, audio-visual and recording industries, arts and craft and tourism), as well as intellectuals, artists, creators, craftsmen and other specialists concerned with the quality and quantity of goods produced, commercialised, exported and imported;

undertake in-depth studies on existing and potential challenges – economic, political, fiscal, legal and cultural – to the country’s cultural industries;

collect and analyse existing treaties, agreements and conventions on economic and cultural co-operation and customs, with a view to adapting them to the requirements of the market in the Pacific, taking into account recommendations, conventions and other international standard-setting instruments adopted in these fields;

facilitate research and development at national and regional levels to evaluate the contribution of the cultural industries to sustainable socio-economic development;

foster data collection and create databases, web portals and directories of reference material on culture and cultural industries;

analyse policies, legislative measures and other regulations affecting creative work, and the production and dissemination, export and import of cultural goods, with a view to adapting these to the requirements of the Pacific market;

study and adapt mechanisms used by foreign countries to finance and support the creative arts, and the production and dissemination of cultural goods and services in the Pacific;

enhance research, innovation and design for new forms of expression and new products of an original character to be commercialised, while ensuring that they are rooted in the country’s cultural creativity;

conduct marketing studies at national and international levels;

research the profitability of investments in the various fields of the sector, showing the resources and jobs that can be created through such investments;

establish and update data banks on the cultural industries in co-operation with regional and pan-Pacific bodies;

complete and maintain a comprehensive inventory of cultural operators and entrepreneurs in the different cultural fields;

contribute to the publication of up-to-date documents on the situation of different cultural industry sectors and make these available to all stakeholders and the public;

prepare and disseminate periodical reports assessing the value of the cultural field and its impact on development;

develop sector-based composite monitoring indicators to include in the planning stages of all projects and programmes to support this cultural policy;

set benchmarks and establish internal verifiable indicators for assessing the implementation of this cultural policy and programmes at all levels.

Capacity-building for monitoring and evaluation

Aims:

To ensure that there is capacity in the government and non-government sectors to conduct monitoring and evaluation.

Area of focus:

This cultural policy

Objectives:

- to build capacity and enhance skills development among administrators, managers and entrepreneurs in these sectors, to conduct monitoring and evaluation;
- to ensure that the public sector and all national institutions set up transparent institutional mechanisms to facilitate the access by local stakeholders to officials in the respective ministries.

Interventions:

- build institutional capacity and skills development in key ministries relevant to the development of cultural and creative industries, including the ministries of culture, tourism, trade and industry, foreign affairs, labour and finance.
- build institutional capacity and skills development for all stakeholders of this cultural policy to enable them to research, monitor, assess, evaluate and conduct reviews.
- establish departments in charge of the development of cultural and creative industries in government, and include clauses favourable to the movement of cultural products, the publication of cultural works, and the partial or total removal of taxes on works of culture and payment in the national currency in the trade in cultural goods.
- establish appropriate divisions in each sub-sector to bring about sustainable development of the cultural and creative industries and integrate sectoral programmes under the umbrella of the appropriate ministries.

- set a clear agenda and mission for each institution, agency or division that has links with others in the same ministry or other ministries.

Role of churches, civil society and traditional stakeholders in monitoring and evaluation

Aims:

To establish partnerships and collaborative programmes with churches, traditional leaders and civil society comprising arts, culture, heritage and creative industry stakeholders, to ensure the effective implementation of cultural policy.

Area of focus:

Churches, traditional leaders and civil society stakeholders.

Objectives:

- to identify churches, traditional and civil society stakeholders to develop, participate in and implement the monitoring and evaluation of this cultural policy;
- to provide capacity-building for traditional and civil society stakeholders to participate fully in the monitoring and evaluation of this cultural policy;
- interventions:
- assist and support traditional and civil society stakeholders to be organised along sectoral lines representing the various disciplines of the arts and culture sector across the value chain;
- ensure a functioning representative body or bodies in traditional and civil society to work within implementing, monitoring and evaluating these cultural policy interventions;
- ensure transparency in all aspects of this cultural policy to the benefit of church, traditional and civil society stakeholders.¹⁵

¹⁵ Arterial Network, 2010. Adapting the wheel: cultural policies for Africa, compiled by Delecia Forbes, Capetown: Arterial Network.

Appendix D: Attributes of a good indicator - IFACCA (2005)

<u>Attribute</u>	<u>No. of citations</u>
Grounded in theory	9
Relevant (serve a practical or valued purpose)	6
Grounded in and/or linked to policy practice	5
Comparable across regions	5
Comparable across time periods	5
Measurable (able to be measured, and data available)	4
Easily understood	4
Unambiguous/clear	4
Able to be disaggregated by population subgroups	4
Consistent with purpose	4
Timely (up-to-date)	3
Measurable over time	3
Universal	2
Able to be benchmarked	2
Contextualised (presented with additional contextual information)	2
Revisable	2
Methodologically defensible ('valid')	2
Reliable	1
Sensitive to cultural diversity	1
Realistic	1
Capture the essence of an issue	1
Designed through consultation	1
Trusted	1

Sources: Belgian Government (2001), Brown and Corbett (1997), Chapman (2000;1), Cobb and Rixford (1998), Duxbury (2003; 8-9), Fukuda-Parr (2001; 2-3), Innes and

Booher (2000), Lievesley (2001; 377), Mercer (2004), Morton (1996; 120), Pfenniger (2004; 4), Pignataro (2003), Sawicki (2002; 25), Schuster (2001; 15), Sharpe (1999; 44), UNRISD and UNESCO (1997; 8).

Appendix E: SPC Cultural Practice Indicators

1 CULTURAL COMPETENCY	2 PURPOSE	3 IMPORTANCE OF COLLECTING	4 LINK TO DEVELOPMENT PLANS	5 DATA COLLECTION
<p>CP-1: <i>Culture and language competency</i> (indicators related to what people know how to do)</p> <p>Ability to communicate in <i>kastom/vernacular</i> language(s)</p> <p>Frequency of use of <i>kastom/vernacular</i> language(s)</p> <p>Proportion of young people in this community able to converse, read and write in the first language of their cultural group (s) (i.e. in one of the vernacular languages of their mother/father)</p> <p>Ability of community members to recognise and name culturally important plants and animals (land and sea)</p> <p>Ability to transfer cultural knowledge to younger generations, including specialised/privileged knowledge</p> <p>Number of people in community able to fully take (their allocated) part in cultural performances and protocols in accordance with cultural norms</p> <p>Number of people able to partly take (their) part in cultural performances and protocols in accordance with cultural norms</p>	<p>Measure ability to fully participate in culture</p> <p>Measure transmission of cultural knowledge</p> <p>Measure bio-cultural knowledge, ability to perform culturally and to fulfill cultural obligations</p> <p>Measure conditions enabling expressions of traditional culture</p>	<p>High</p>	<p>Community and social well-being components of development plans in most countries</p> <p>Pacific Plan, Objective 11.1 'Strategy to maintain and strengthen cultural identity'</p> <p>SPC Corporate Plan – last section on cross cutting areas which includes culture and education</p> <p>Pacific Youth Strategy 2010 Component 6 – Youth and Identities</p> <p>National education plans</p>	<p>Can be added to Population census and Household surveys</p> <p>Language use surveys</p> <p>Environmental survey/mapping</p> <p>Traditional knowledge mapping</p>

<p>Number of people able to fulfill cultural obligations satisfactorily</p> <p>Ability of community/province/nation to apply cultural principles and norms in practice, e.g. ability to make decisions according to cultural decision-making norms</p> <p>Ability to perform expressions of culture related to traditional knowledge</p> <p>Proportion of youth able to produce/create cultural art forms</p> <p>Ability to identify cultural heritage sites and historically significant places</p> <p>Access to land and sea for traditional food production and traditional medicinal practices</p>	<p>Measure ability to create Measure cultural historical knowledge</p> <p>Measure access to environment to be able to practice cultural skills</p>		<p>Pacific Educational Development Framework</p>	<p>Qualitative governance survey</p> <p>Traditional Knowledge mapping</p> <p>Cultural mapping</p> <p>Heritage mapping</p> <p>Heritage/traditional knowledge mapping; Agricultural census</p>
<p>2: Living Culture</p> <p>Proportion of people speaking the first language(s) (vernacular) of their cultural group(s)</p> <p>Number of young people speaking the first language(s) (vernacular) of their cultural group(s)</p> <p>Proportion of (adult) population of community involved in regular production of goods for cultural exchange and/or income earning (raising pigs, weaving mats, planting root</p>	<p>Measure actual participating in culture</p> <p>Measure vitality of vernacular languages</p> <p>Measure vitality of production of cultural goods</p> <p>Measure consumption of</p>			<p>Census</p> <p>Household survey</p>

<p>crops, growing flower trees, producing coconut oil etc) for regular/daily use (weaving thatched roofing materials; canoe-builder)</p> <p>Average weekly ratio of traditional versus imported food consumption</p> <p>Ratio of people fishing and collecting shells with traditional tools/methods (spear, canoe, fish-traps)</p> <p>Prevalence of traditional versus Westernised land-use of (kastom/community) land</p> <p>Regular allocation of land for production of food and other goods for cultural purposes (e.g. Toka; hair cutting ceremonies, marriages, circumcision, blessing of a canoe, etc.)</p> <p>Number of people in community who have participated in, or performed in, a cultural performance in past month?</p> <p>Number of people in community who have been a spectator at a cultural performance in past month</p>	<p>traditional foods</p> <p>Measure how many are using traditional/sustainable fishing methods</p> <p>Measure how much land is being made available and being used for people to grow traditional food and other goods</p> <p>Measure cultural vitality of community/nation</p> <p>Measure participation in cultural performances (cultural vitality)</p> <p>Measure access to heritage/art (cultural right)</p> <p>Measure creativity of community/employment</p>			<p>Agricultural/Health Survey</p> <p>Land-use survey/hybrid survey</p> <p>Cultural survey</p>
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<p>Number of practising artists (includes carvers, weavers, musicians, composers, etc) in the community</p>				
<p>CP- 3 Driving Culture</p> <p>Ratification and implementation of Cultural Rights treaties and convention and Implementation of Model laws on Protection of Traditional Knowledge and Expressions of Culture, and on Traditional Biological Knowledge, Innovations and Practices</p> <p>Updated and implemented copyright law</p> <p>Collection societies in place for copyright royalties (performing and visual arts)</p> <p>Official recognition of vernacular languages (language policy/language commission/language academy)</p> <p>Active promotion of <i>vernacular</i> language in education policy and community level (local language school, teaching of local language in school, teaching of youngster by elders in cultural practices)</p> <p>Fiscal incentives for the cultural industries including traditional knowledge</p> <p>National proportion of budget allocated to culture, including for protection, preservation (heritage) and promotion</p> <p>Mainstreaming of culture in national development</p>	<p>Measure the conditions for cultural vitality and implementation of cultural rights (which includes preserving heritage and encouraging innovation)</p> <p>Measure state's concern with protection, preservation and promotion of cultural expressions and knowledge</p> <p>Indicates whether policy environment facilitates development of cultural industries</p>		<p>Conventions related to cultural rights</p> <p>Copyright laws</p> <p>Budget documents</p>	<p>Survey of cultural rights implementation</p> <p>Cultural mapping/survey</p> <p>Culture in education survey</p> <p>Investment incentives policies surveys</p> <p>National budget</p>

<p>policy (in all sectors, economic and social)</p> <p>Regular measurement of economic impact of culture carried out</p> <p>Number and quality of spaces for manifestations of cultural expressions (including contemporary youth expressions)</p> <p>Percentage of radio and TV programming time dedicated to local and national culture</p> <p>Percentage of local media space dedicated to culture</p> <p>Number of, and financial and human resources allocated to museums, cultural centres and cultural archiving facilities at national and local levels</p> <p>Number of local and national cultural events and festivals supported annually</p>	<p>Measure state's role in creating favorable conditions for cultural development</p>		<p>National sectoral policy documents</p> <p>Cultural policies</p> <p>TV and radio licensing agreements</p> <p>Tourism plans</p>	<p>Qualitative review of national development policies</p> <p>Economic valuation of culture</p> <p>Cultural mapping</p> <p>Survey of media</p> <p>Cultural mapping</p>
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