



Evaluation

of the

Festival of Pacific Arts



SPC
Secretariat
of the Pacific
Community



United Nations
Educational, Scientific and
Cultural Organisation



Council of Pacific Arts and Culture



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Report prepared by
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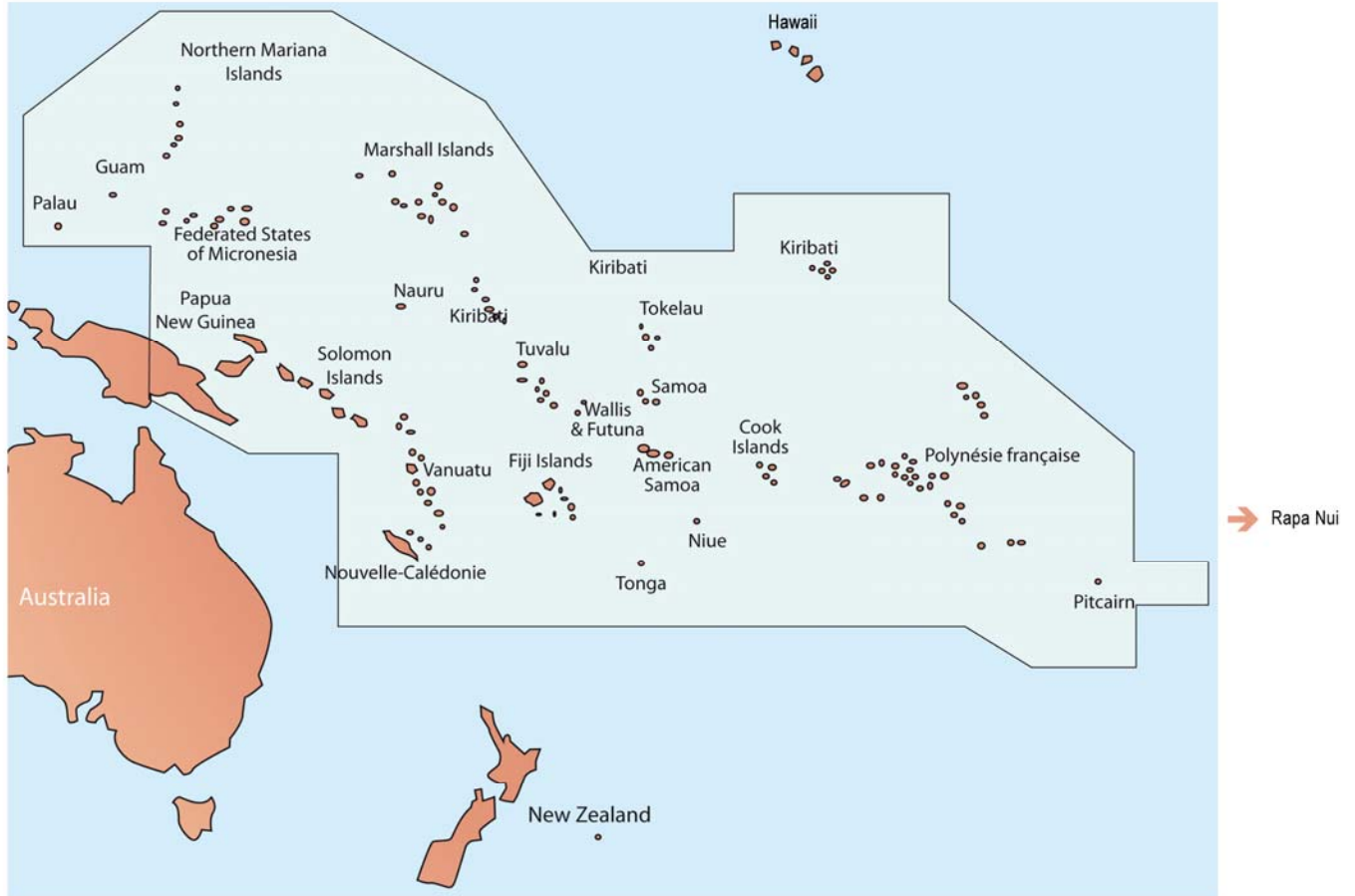


LIST OF ABBREVIATIONS

ACP	Asia, Caribbean and Pacific countries
AUD	Australian dollar
CFP	Pacific franc
CNMI	Commonwealth of the Northern Mariana Islands
COFAP	Festival Organising Committee, New Caledonia 2000
CPA	Council of Pacific Arts
CROP	Council of Regional Organisations in the Pacific
EU	European Union
EUR	Euro (currency)
FOPA	Festival of Pacific Arts
FSM	Federated States of Micronesia
ICH	Intangible cultural heritage
IP	Intellectual property
MESC	Ministry of Education, Sports and Culture (Samoa)
MIAC	Melanesian Institute of Arts and Communication
MISA	Ministry of Internal and Social Affairs (Kiribati)
NCC	National Cultural Commission (PNG)
PacAA	Pacific Arts Alliance
PIMA	Pacific Islands Museum Association
PITIC	Pacific Islands Trade and Investment Commission
PNG	Papua New Guinea
RMI	Republic of the Marshall Islands
SPC	Secretariat of the Pacific Community
SPTO	South Pacific Tourism Organisation
TOR	Terms of reference
UNESCO	United Nations Educational, Scientific and Cultural Organization
USD	United States dollar
WIPO	World Intellectual Property Organization



MAP OF FESTIVAL STATES AND TERRITORIES







EXECUTIVE SUMMARY

Background to the evaluation

The Festival of Pacific Arts (FOPA) is the premier arts and culture event in the Pacific region. It has been held every four years since 1972, when the first festival was hosted by Fiji Islands, and it now brings together more than 2000 artists and other cultural practitioners from Pacific Island countries and territories, as well as from Australia and New Zealand. The content of FOPA includes traditional and contemporary visual and performing arts (e.g. music, dance, theatre and film), literature, culinary arts, fashion and design, navigation and canoeing, and handicrafts.

During a UNESCO convened meeting in Fiji Islands in December 2007, Pacific island states stressed the significance of FOPA in safeguarding intangible cultural heritage in the region, and requested the United Nations Educational, Scientific and Cultural Organization (UNESCO) to continue to support the festival. Subsequent discussions between UNESCO and the Secretariat of the Pacific Community (SPC) resulted in a decision to evaluate the impact of FOPA, for the purpose of developing strategies to make use of the festival for promotion, ratification and implementation of the 2003 Convention on the Safeguarding of Intangible Cultural Heritage.

In April 2009 SPC engaged an evaluation team to design and conduct an impact evaluation of FOPA; this document comprises the team's report. The terms of reference for the evaluation were specified by UNESCO and SPC and are contained in Annex A. The evaluation team used the festival objectives approved by the Council of Pacific Arts (CPA) in order to assess the effectiveness of the festival, and these have been aggregated with other information collected by the evaluation team to address the overall evaluation terms of reference.

The evaluation team used a mixture of field visits, structured interviews, focus group discussions and survey questionnaires to gather data on the festival from stakeholders, national representatives and participants in 17 countries and territories of the Pacific region. A particular focus was on assessing the impact of the four most recent festivals: Samoa 1996, New Caledonia 2000, Palau 2004 and American Samoa 2008. The toolkit of interview questions, questionnaires and other tools used for the evaluation is included in Annex B.

Key findings

The evaluation team found¹ that the Festival of Pacific Arts remains the pre-eminent arts and culture event in the region, and that interest in the festival is increasing. It is highly regarded by governments, community arts organisations and regional bodies for its significant contribution to artistic and cultural development.

¹ Key findings against the festival objectives are presented in summary form in Table 4.1 (Chapter 4).



As well, it brings together a range of arts and culture practitioners in a forum where knowledge, practice and other aspects of arts and culture can be shared. Participating countries and territories report that, as an event, FOPA contributes to a sense of cultural identity, and increases the level of regional engagement. Respondents also note that, as an expression of arts and culture, the festival has been very effective.

The evaluation team found that there are some aspects of the festival programme that could be further developed to increase the effectiveness and sustainability of these benefits. Immediate benefits to host countries include infrastructure improvements (either new or brought forward) and a renewed domestic focus on cultural and arts policies. For participating countries and territories, there are opportunities to promote their culture at home and abroad, and there are some economic benefits for craftspeople and other artists. The evaluation found, however, that although the festival can provide a 'surge' in funding and interest, this is not always sustainable: the four-year gap between festivals makes it more difficult for activities to continue, and the festival itself has no well-funded permanent 'home' that would increase the prospects of sustainability.

In summary, the evaluation team believes that FOPA has been particularly effective at:

- ◆ providing a showcase for performance, display and entertainment – especially for festival participants and the wider community in the host country;
- ◆ offering an opportunity for artists and performers to demonstrate elements of their culture to a wider audience; and
- ◆ developing a sense of regional identity.

The evaluation team found that although FOPA can provide the framework for promoting and preserving cultural heritage, the festival in its present form does not have a major influence on whether and how policies and practices are implemented. If UNESCO and SPC are seriously concerned with improving this aspect, the festival needs to be 're-focused' on intangible cultural heritage, including by revising the festival objectives and redirecting existing funding to support specific activities both during and between festivals.

In addition, the evaluation team identified areas in which the festival has been reasonably effective but which could be strengthened by:

- ◆ including more activities that involve artistic and cultural exchange between national delegations;
- ◆ improving programming and events management to highlight and promote the festival theme and objectives relating to intangible cultural heritage;
- ◆ developing a programme with a greater range of contemporary arts to reflect the increasing dynamism of the region;
- ◆ developing strategies to give greater voice to women and youth in festival events and management;



- ◆ strengthening the symposium series to cover important arts and culture policy, as well as other international and intra-regional issues; and
- ◆ providing technical support and other services to assist organisation in the host country.

The evaluation team believes that since the objectives of FOPA were formulated in 1975, much has changed in the region and therefore it would be worthwhile to review these aims. Certainly, as noted above, the festival should take into account the requirements of preserving intangible cultural heritage, as well as further increasing opportunities for exchange and inclusion of gender and development. These remain important priorities for UNESCO, SPC, other regional organisations, national governments and the arts community.

The evaluation team found that the festival could take more advantage of opportunities to maximise benefits by working more closely with other regional organisations – particularly those involved in trade and tourism. Marketing, promotion and media coverage could also be improved. Although arts and culture have some links to economic development and poverty alleviation, such connections have not been fully explored. On this basis, the evaluation team considers that the festival has been less successful in relation to:

- ◆ including other regional organisations, ‘non-state’ arts and culture bodies and networks, and individuals who are not part of official delegations;
- ◆ promoting and sustaining artistic and cultural exchanges initiated by each festival;
- ◆ using the event to promote tourism and trade development, and cultivating a global awareness of the people and cultures of the Pacific;
- ◆ addressing some aspects of preserving intangible cultural heritage, such as languages;
- ◆ addressing wider issues of economic and social development through the arts and culture sector, including at a policy level; and
- ◆ developing a sustainable approach to festival management and funding.

In general, the evaluation team believes that the festival has been run efficiently; however it represents a considerable financial burden for host countries. Similarly funds available are the limiting factor for participating countries and territories, especially in relation to meeting the costs of travel. The evaluation team believes that more effective cost-sharing arrangements would reduce the pressure on SPC and CPA management, host countries and participating delegations. Cost-sharing options include increasing private sponsorship, accessing international donor funding, consolidating some costs (such as travel) and improving revenue from marketing and tourism.



The evaluation team found no apparent consensus for increasing the frequency of festivals, or radically changing the structure of festival governance and administration. Past host countries have, however, suggested that there should be increased levels of technical and financial support available, particularly in the planning and preparation stages. SPC and CPA will need to take the lead on these matters, especially in relation to dealing with international donors and with other regional organisations.

Summary of Recommendations

The following table summarises the evaluation team’s recommendations arising from this evaluation. See Chapter 5 for the full text of recommendations and their context in relation to the team’s findings.

Number	Recommendation	Action
1	The evaluation team recommends that SPC actively seek long-term, ongoing support from an appropriate international donor or other sponsorship to ensure that the Human Development Programme can: <ul style="list-style-type: none"> • undertake essential regional level planning and coordination for the festival; • provide technical assistance as required to national organising committees; and • advise and support participating delegations in finding cost savings for transport to festivals. 	SPC Human Development Programme
2	CPA should review the current objectives for FOPA to ensure that these objectives continue to reflect the aspirations of Pacific Island countries and territories.	CPA
3	SPC should begin discussions, possibly through the mechanism of the Council of Regional Organisations in the Pacific (CROP), with the Pacific Islands Trade and Investment Commission (PITIC) and South Pacific Tourism Organisation (SPTO) to examine how they can be more closely involved in festival planning, including as resources for obtaining sponsorship, funding and investment, trade development for cultural goods and tourism promotion of the festival regionally and globally.	SPC, regional organisations
4	To ensure that artistic and cultural goals are achieved effectively, festival management should ensure that programming of festival activities should contribute to the festival theme . Similarly national organising committees should ensure that selection of artists, performers and items for presentation from their participating delegations also address the festival theme	National organising committees, festival delegations
5	Festival artistic programmes should provide specific activities for artists and performers to undertake exchanges, joint	National organising committees, festival



Number	Recommendation	Action
	<p>activities and professional development. Some of these activities would comprise:</p> <ul style="list-style-type: none"> • a greater range of symposiums on matters of interest to artists and performers, including marketing, intellectual property, cultural policies and new art forms; • practical workshops to exchange ideas, learn new skills, investigate new art forms, discuss issues, develop future exhibitions, etc. • a non-formal ‘Pacific Party’ area where artists and performers can share music, food and dance without the requirement to perform – akin to the jam house concept, for example; • master classes for traditional and contemporary arts, led by elders and senior artists and with invitations to younger and emerging artists and performers to participate and contribute; and • scope for visual and performing artists to work on joint projects during the festival, with the aim of presenting at the closing ceremony. 	delegations
6	CPA and festival organisers should introduce a Pacific Arts Award – for individuals or groups that best promote the spirit of the Festival of Pacific Arts.	CPA, national organising committees
7	<p>There is an immediate need for CPA and SPC to introduce specific strategies and activities for the festival to promote the contribution of young people and women. Namely they should:</p> <ul style="list-style-type: none"> • introduce policies to include women and youth in all aspects of the festival, and specifically in organisation, selection and participation; • allocate space and time in programmes for activities of women and youth – for performance arts, there would be performances exclusive to youth and women in main performance venues; • include more young people, reduce the current age limit and allow the participation of organisations other than official delegations that promote women and youth groups; and • introduce policies that require and provide a framework for youth engagement in the performances and other art practices. 	CPA, SPC Human Development Programme



Number	Recommendation	Action
8	Festival organisers should extend an invitation to participate to all interested Pacific Island artists and performers , not just those attending through official delegations.	CPA, national organising committees
9	Preserving intangible cultural heritage could be improved through making Participation Programme or other UNESCO funds available for specific activities , such as: <ul style="list-style-type: none"> • promoting greater opportunity for exchanges among artists, performers, craftspeople and practitioners of other traditional skills, in the lead up to, during and after a festival; • organising festival workshops especially in areas where particular skills are under threat – an approach that could be modelled on UNESCO’s ‘Living Human Treasures’ and apprenticeship programmes that recognise skilled artisans while transmitting skills; • institutionalising training programmes to ensure a continuity of skills transmission and development; • encouraging documentation and research on cultural practices, oral traditions and languages that are under threat; and • using the festival to support the development of a marketing strategy for cultural goods. 	UNESCO
10	SPC and CROP partner agencies such as PITIC and SPTO should develop a strategy for increasing the trade, tourism and other economic benefits from the festival. They should make practical suggestions regularly to festival host countries on a regular basis with the aim of maximising trade opportunities, starting with the marketing of handicrafts.	SPC, regional organisations
11	During the festival the host country, in coordination with heads of delegations, should ensure that special and sacred performances are introduced with an appropriate explanation . Pre-festival publicity could include reference to the nature of performances from particular countries and territories. Similarly, where relevant, festival venues should have signage advising the audience that nudity forms part of the performance. In turn, visiting delegations might take into account the sensitivities of local audiences when performing in more ‘public’ venues such as the festival’s opening and closing ceremonies.	National organising committees, festival delegations
12	A strategy to address objectives of positive promotion, while ensuring protection of Pacific Island cultures and traditions , should be developed to include:	CPA, SPC, national organising committees



Number	Recommendation	Action
	<ul style="list-style-type: none"> maintaining and monitoring media policy – ensuring that the media representatives comply with traditional values, privacy provisions and intellectual property and copyright laws; monitoring and guiding media activities before, during and after the festival; being more interactive with media – highlighting festival stories, new arts etc.; and preserving and retaining copies of coverage and stories for the benefit of festival delegates and as part of the process of preserving intangible cultural heritage. 	
13	SPC, through its Regional Media Centre, should run workshops on the media to improve skills in developing, promoting and marketing the festival , as well as to assist understanding of traditional and cultural sensitivities, for host country organisers and media representatives.	SPC, national organising committees
14	SPC should consult with SPTO to develop a tourism strategy that examines how the festival can provide short-term and long-term benefits to host countries and the region.	SPC, regional organisations
15	SPC should develop a complementary Guide for Participating Countries and Territories , outlining the tasks and responsibilities for incoming delegations.	SPC Human Development Programme
16	SPC and the host country organising committee, during festival planning and preparation, should gain access to technical advice and other expertise from previous hosts or Pacific Island artistic networks at the appropriate time.	SPC, host country organising committee
17	<p>CPA and SPC should develop a funding and sponsorship strategy for the festival, focusing on identifying potential international donors and commercial sponsorship. This strategy should include but is not limited to:</p> <ul style="list-style-type: none"> determining which donor programmes are appropriate for host countries to access, and providing relevant information to, and supporting applications by, national organising committees; working with other CROP partner agencies, such as PITIC and SPTO, to link with private sector operators with business interests in the Pacific region, and to approach these organisations seeking sponsorship of events (see Section 5.3); providing advice to national organising committees on funding and sponsorship opportunities (perhaps through a 	CPA, SPC Human Development Programme, regional organisations



Number	Recommendation	Action
	<p>best practice guide); and</p> <ul style="list-style-type: none"> examining the feasibility of a regional festival ‘brand’ to use for licensing products and raising revenue. 	
18	<p>Each national organising committee should examine and use a range of options for offsetting costs of the festival for its government. These options may include but should not be limited to:</p> <ul style="list-style-type: none"> seeking international donor funding, with support and assistance from SPC – such as grants for technical assistance to help with planning and preparation, or general budget support; discussing with its government at an early stage the most suitable means of raising and accounting for festival funds, and associated administration and taxation arrangements; developing a strategy for approaching local private businesses for sponsorship, licensing and other forms of revenue raising; and identifying festival activities where co-contributions could be obtained (e.g. ticket sales, stallholder licence fees). 	National organising committees
19	<p>SPC should assess the feasibility of engaging an airline, travel agency or other managing contractor to provide travel services for the festival.</p>	SPC Human Development Programme
20	<p>To support each host country organising committee, CPA and SPC should develop a standard template for festival reports, including formats for reporting on performance and financial results.</p>	CPA, SPC Human Development Programme



CHAPTER 1: PURPOSE AND CONDUCT OF THE EVALUATION

1.1 Background

The Festival of Pacific Arts (FOPA) has been held every four years since 1972 and brings together more than 2000 artists and other cultural practitioners from Pacific Island countries and territories, as well as from Australia and New Zealand. The content of FOPA includes traditional and contemporary visual and performing arts (e.g. music, dance, theatre and film), literature, culinary arts, fashion and design, navigation and canoeing, and handicrafts.

FOPA is widely regarded as the most important cultural event of the Pacific Island region. UNESCO has, in the past, supported Pacific member states' participation in FOPA through the Participation Programme. During the Pacific sub-regional meeting on the 2003 Convention on the Safeguarding of Intangible Cultural Heritage (Fiji Islands, December 2007), participating states again stressed the significance of FOPA in safeguarding intangible cultural heritage (ICH) in the region, and requested UNESCO to continue to support the participation of countries and territories around the region. Discussions between UNESCO and the Secretariat of the Pacific Community's (SPC's) Human Development Programme Adviser for Culture sought to clarify FOPA's role in raising awareness of ICH. Following these discussions, UNESCO and SPC decided to conduct a joint evaluation of the impact of FOPA, for the purpose of developing strategies to make use of the festival for promotion, ratification and implementation of the 2003 Convention.

In April 2009 SPC engaged an evaluation team to design and conduct an impact evaluation of FOPA. This evaluation team was made up of individual consultants with specific areas of expertise.² This report represents the findings and recommendations of the evaluation team. It does not necessarily represent the views or opinions of SPC, UNESCO or participating countries and territories.

1.2 Objective and Scope

The full terms of reference (TOR) for the evaluation are contained in Annex A. In summary, the most important elements to be addressed through the evaluation are:

1. the specific contribution that FOPA makes to safeguarding, preserving, protecting and promoting intangible cultural heritage regionally and nationally;
2. the specific contribution that FOPA makes to building regional and international cooperation and cultural networks, as well as to demonstrating the importance of intangible cultural heritage;
3. the effectiveness of FOPA in passing on a sense of the importance of intangible cultural heritage to the younger generations;
4. how FOPA might implement point 1 above more effectively, with particular emphasis on the media, including the Internet;

² The evaluation team consisted of Ms Joycelin Leahy (Arts and Culture Specialist), Ms Joyce Yeap (Cultural Heritage Specialist) and Mr Bill Pennington (Evaluation Specialist).



5. the extent to which FOPA contributes to the full inclusion of women in Pacific cultures;
6. the economic, social and cultural benefits devolving from FOPA nationally and regionally;
7. how FOPA can contribute to greater awareness about the links between culture and sustainable development nationally and regionally;
8. the extent to which FOPA contributes to poverty reduction through the creation of cultural goods for the elite and village sectors of the market;
9. the efficiency of the organisational set-up of FOPA, acknowledging that each festival is to be examined on its own merit and in its own context; and
10. the incidence of sponsorship and support by state and private interests.

Note that the above elements come from the TOR for the evaluation as specified by SPC and UNESCO. While similar in scope, they are not the same as the objectives established for the festival itself. The evaluation team also used the festival objectives specified by the Council of Pacific Arts (CPA) in order to assess the effectiveness of the festival, and have aggregated this assessment with other information it has collected in addressing the terms of reference listed above.

The evaluation team is conscious that the purpose of the evaluation is to demonstrate the festival's achievement of results, against the criteria established by CPA, SPC and UNESCO. It also makes a series of recommendations for improving the performance of the festival in the future. To these ends, this report first presents the findings, and to then links these findings to recommendations for action by the appropriate stakeholders.

1.3 Methodology

The evaluation terms of reference required that the evaluation team make an impact assessment of the three most recent festivals (New Caledonia 2000, Palau 2004 and American Samoa 2008). Field visits to these countries and territories, as well as to Papua New Guinea, Kiribati and Samoa, were made to gain a perspective from a range of different countries, covering hosts and participants, large countries and small island states, and Melanesia, Micronesia and Polynesia. In visiting Apia, the evaluation team was also able to assess the 1996 festival held in Samoa. Interviewees were made up of government representatives, organising committees, previous festival participants, private sector sponsors and representatives from the community arts sector. A summary of findings from each of these country visits is presented as a series of separate reports in Annex E.

Countries and territories not visited by the evaluation team were invited to contribute through responding to a set of structured survey questionnaires. The aim of these questionnaires was to elicit information on respondents' experience of the festival and their views on its contribution to national arts and culture policies and programmes.



Respondents (from government, organising committees and community groups) were also asked to comment on the relevance of the festival against the objectives. A summary of results from the survey process is contained in Annex D.

In addition, the team interviewed other stakeholders directly. Interviewees included representatives of the governments of Australia, Fiji Islands and Vanuatu, staff of SPC, UNESCO and regional organisations, and members of the Council of Pacific Arts. A full list of people and organisations consulted as part of this evaluation appears as Annex F.

Prior to the field visits, the evaluation team conducted a literature review of material related to the history of FOPA. Relevant material included archived documents held at SPC, reports from CPA meetings, festival reports prepared by national organising committees, other reviews and evaluations conducted, and related correspondence. Annex C contains a summary of the highlights of each festival compiled from these sources, along with a bibliography of the material that the evaluation team used in preparing this report.

Full details of the methodology, data collection processes and the programme of activities are contained in Annex B. The main features of the evaluation methodology are set out below.

1.4 Evaluation Framework and Toolkit

The evaluation framework was developed to help define the objectives and indicators by which the benefits and impacts of FOPA can be measured. The toolkit was prepared to assist evaluation stakeholders, team members and respondents to focus on the impacts of the festival, and to incorporate the responses from every country and territory that provided information.

As noted above, the original objectives of the festival come from the Council of Pacific Arts (see Chapter 2 and Annex C). These objectives are to:

1. encourage awareness of a collective voice;
2. foster the protection of cultural heritage;
3. explore and encourage the creation of new dynamic arts;
4. cultivate global awareness and appreciation of Pacific arts and cultures;
5. promote our traditional languages;
6. value the wisdom of our elders;
7. support the aspiration of our youth;
8. advocate a culture of peace through dialogue with the culture of the Pacific;
9. promote cultural development within the social, economic and political development of our countries and territories; and
10. encourage indigenous peoples of the Pacific to continue their efforts for recognition.



Interviewees and survey respondents were encouraged to comment on how the festival achieved these aims, through a set of structured interview questions or by rating the performance of recent festivals.

1.5 Information Collection

The evaluation team collected information from 17 of the 27 FOPA participating countries and territories. Table 1.1 indicates the countries and territories that were approached, and the primary method of collecting data that the team planned to use with each one.

Table 1.1: Data Collection

Country/territory	Field visit	Survey	Other interview
American Samoa	X		
Australia			X
Cook Islands		Sent	
Commonwealth of the Northern Mariana Islands		Sent	
Fiji Islands			X
French Polynesia		Sent	
Federated States of Micronesia		Sent	
Guam		Sent	
awai'i		Sent	
Kiribati	X		
Marshall Islands		X	
Nauru		X	
New Caledonia	X	X	
New Zealand		Sent	
Niue		X	
Norfolk Island			X
Palau	X		
Papua New Guinea	X	X	
Pitcairn Island		X	
Rapa Nui (Easter Island)		Sent	
Samoa	X		
Solomon Islands		X	
Tonga		X	
Tokelau		X	
Tuvalu		X	
Vanuatu			X
Wallis and Futuna		Sent	



Notes:

X indicates data were collected by the method indicated.

Sent indicates a survey was sent but no response was received.

See Annex D for more detail.

1.6 Analysis and Presentation

The original festival objectives form the basis for assessing the overall effectiveness of the festival. In order to cover the full scope of the evaluation TOR, the evaluation team also applied the five 'quality criteria' – relevance, effectiveness, efficiency, impact and sustainability – to measure the broader significance of the festival at international, regional and national levels. The findings in Chapter 4 and the recommendations in Chapter 5 are therefore presented under a series of different headings to reflect both the objectives and the levels of analysis.





CHAPTER 2: ORIGINS AND HISTORY OF THE FESTIVAL

This chapter provides a brief summary of the history and origins of the Festival of Pacific Arts (FOPA).³

The idea for a regional festival for the Pacific communities originated from the Fiji Arts Council in 1965, and was discussed at a meeting of the South Pacific Commission (SPC)⁴ in the same year. It was felt that the traditional arts in the Pacific region were in danger of erosion and a festival would help to preserve and develop various local art forms, as well as providing the occasion for Pacific Islanders to meet, share and celebrate their cultural heritage. At the 7th South Pacific Conference held in Noumea in 1967, a recommendation was passed for the Secretary-General to consult with governments and territories on the possibility of holding such a festival and to submit detailed proposals for consideration by the Conference.

At the 8th South Pacific Conference the following year, it was decided that a working committee should be established to examine in detail the logistics of a festival. The committee, with representatives nominated from American Samoa, Fiji, Cook Islands, Papua New Guinea, French Polynesia and Western Samoa, was tasked with making a preliminary report to the governments concerned. The resulting report was adopted at the 9th South Pacific Conference and the first festival was planned for 1972, to be held in Suva, Fiji Islands.

In 1970 the first festival organising committee was established in Suva. Fiji's Minister for Social Services, the Hon. Jonati Mavoa, was appointed as Chairman while the position of Executive Director was offered to Mr Victor Carell from Australia. The 1st Festival of Pacific Arts⁵ took place from 6–20 May 1972 and was deemed a resounding success. In its festival report, the organising committee strongly supported the establishment of a permanent festival council to oversee the management of future festivals. At the 12th South Pacific Conference in Apia, Samoa in the same year, SPC undertook to conduct a review on the future and continuity of the festival.

The offer to host the 2nd Festival came from the Government of New Zealand in 1974 and was accepted at the 14th South Pacific Conference in Rarotonga. The festival was scheduled to be held in Rotorua, New Zealand in 1976. The Conference also supported the plan for a workshop to establish a festival council.

³ See Annex C for a timeline of the festival's history, more information on key policy decisions related to the festival, and major festival activities and highlights.

⁴ South Pacific Commission is the original name of the Secretariat of the Pacific Community, which was established in 1948 following an agreement between the governments of Australia, France, the Netherlands, New Zealand, United Kingdom and the United States.

⁵ The Festival of Pacific Arts has variously been known as South Pacific Arts Festival, South Pacific Festival of Arts and Festival of South Pacific Arts. For the sake of consistency, this report refers to it throughout as the Festival of the Pacific Arts (or its abbreviations, FOPA or simply the festival). Refer to the timeline in Annex C for the date of each change in name.



The resulting workshop, which took place in Noumea, New Caledonia on 6–9 January 1975, set out the objectives of future festivals, which were to provide ‘a regular opportunity for all the peoples of the Pacific to meet together, to share in and encourage the development, conservation, continuance and display of the evolving cultures of the Pacific region’⁶. The workshop further set out the scope of future festivals: they were to include song and dance, the visual arts, poetry and drama and traditional handicrafts. More immediately it dealt with the venue, theme and funding for the 2nd Festival.

Another important outcome of the workshop was its recommendation that SPC annually convene a meeting to be known as the ‘South Pacific Arts Festival Council’ which would include representatives of the festival committee in each country and territory. Established in Niue in 1975 as the governing body of FOPA, it subsequently became known as the Council of Pacific Arts (CPA). The CPA’s mandate was to ensure that FOPA became a permanent event, as well as to oversee and disseminate information regarding cultural affairs in the region.⁷

The Festival and the Council of Pacific Arts

In 1975 CPA agreed that the **aims of the festival** were to:

- encourage the preservation and revival of traditional arts and cultures of the Pacific;
- encourage new forms of cultural activities suited to the needs of the Pacific;
- encourage greater awareness of the cultural richness of the Pacific throughout the world;
- foster a greater sense of unity throughout the Pacific to promote excellence in arts; and
- promote the development and use of ethnic languages.

Thus the ground work was set for the Festival of Pacific Arts to take place regularly every four years. An exception was the 4th Festival which was held in Papeete, French Polynesia in 1985, after political unrest forced New Caledonia to cancel its hosting of the festival the previous year. New Caledonia eventually hosted the 8th Festival in 2000. The selection of host countries is based on a principle of equity, supported through a process of regional rotation. In accordance with Pacific Island tradition, the festival host bears the costs of accommodation, meals, local travel and other hospitality-related expenses.

⁶ Recommendation and Resolution no. 1 in ‘Workshop to Establish South Pacific Arts Festival Council’, 1975/SPC.

⁷ The functions of CPA were to: arrange every four years a festival of arts of the people of the region – cooperating in this project with a host government; support a project of cultural exchange in the region, including exchanges of individuals; undertake regional responsibilities relating to the arts and provide advice and services for other organisations (e.g. UNESCO) wishing to assist cultural development in the region; encourage or help recording of regional arts, particularly performing arts, music and folklore; promote the development and use of traditional languages through publications; foster exchange of exhibitions between member nations; and cooperate in arranging publications relating to the arts of the region.



Over time, the festival has grown in popularity and size. As a result, costs for host countries have become significant – which is a daunting factor for small island countries that have an interest in hosting the festival. Although some financial and technical support has been available from agencies such as SPC, UNESCO (e.g. through the Participation Programme) and more recently from international donors, such

Contributions have tended to be marginal relative to the total costs the host faces. Further, a number of territories are ineligible for many forms of donor assistance due to their political status.

Participating delegations come from the 27 states and territories affiliated with the festival: American Samoa, Australia, Cook Islands, Federated States of Micronesia, Fiji Islands, French Polynesia, Guam, Hawai'i, Kiribati, Marshall Islands, Nauru, New Caledonia, New Zealand, Niue, Norfolk Island, Commonwealth of the Northern Mariana Islands, Palau, Papua New Guinea, Pitcairn Island, Rapa Nui (Easter Island), Samoa, Solomon Islands, Tokelau, Tonga, Tuvalu, Vanuatu, and Wallis and Futuna.

Hawai'i and Rapa Nui first participated as guests at the 3rd Festival in Papua New Guinea and later became full members of CPA in 1981. Alaska had requested to participate in the 3rd Festival, and Vancouver and Queen Charlotte Island (part of Canada) in the 4th Festival, but CPA rejected all of these requests. After having its request to participate in the 1988 festival in Townsville denied, Taiwan/ROC's later request was accepted and it sent a delegation of 80 indigenous performers and artists to the 2000 festival in New Caledonia.⁸ For the sake of consistency and to alleviate each host country from the responsibility of making decisions in isolation at each respective festival, CPA at its 18th meeting adopted the policy that the festival host may invite non-member countries that fit within CPA's broader categories of Polynesia, Melanesia, Micronesia and Australia. A further recommendation at the same meeting called for a balanced make-up of country delegations in terms of representing both genders, and both older and younger participants.

Since its inception, the festival has been dominated by traditional song and dance performances. This dominance is reflected in the strong presence of dance groups in each delegation. However, an early recommendation at the 3rd CPA meeting in 1977 left it up to participating countries and territories to include other activities depending on the resources available to them. Past festivals have featured a range of other activities, including: contemporary and traditional visual arts such as painting and photography; film-making; music; drama; body art including tattoo; weaving; tapa-making; wood, stone and bone carving; jewellery; pottery; floral arts; costume pageants; traditional medicine and healing arts; culinary arts; philatelic arts; traditional money; oratory arts; storytelling; musical instruments; traditional boat-building and navigational crafts; vernacular architecture; traditional games and sports; and symposiums, debates and workshops.

⁸ Taiwan was subsequently invited to and attended the festivals in Palau in 2004 and American Samoa in 2008.



As this list indicates, the categories of ‘traditional’ and ‘contemporary’ quite often merge and the definitions and displays have proven to be problematic for both hosts and participating delegations on occasions.

FOPA has come a long way since its launch in 1972. As noted above, it began as an initiative to combat the erosion of traditional culture through preserving, promoting and developing various local art forms while providing the occasion for Pacific Islanders to share and to celebrate their cultural heritage. More recent festivals have had to address emerging issues such as: the place of contemporary art in the festival context; the participation of women and youth; the issue of cultural sensitivity; and the relevance and sustainability of the festival in the face of increased costs. The festival has been hailed the ‘Pacific cultural renaissance’ as a tribute to its role in raising the international profile of the Pacific region while becoming ever more important as a venue for cultural exchanges among the Pacific communities.

At its 15th meeting in May 1998, following recommendations from the recently appointed Executive Board, CPA adopted the current guiding principles of the Festival of Pacific Arts.⁹ The statement reads:

We, the indigenous peoples of the Pacific, assert our cultural identity, rights and dignity. We do so, mindful of our spiritual and environmental origins, through our dynamic art forms and artistic history and traditions. As indigenous peoples, we share the following objectives:

- Encourage awareness of a collective voice
- Foster the protection of cultural heritage
- Explore the creation of dynamic new arts
- Cultivate global awareness and appreciation of Pacific arts and cultures
- Promote our traditional languages
- Value the wisdom of our elders
- Support the aspiration of our youth
- Advocate a culture of peace through dialogue with the cultures of the Pacific
- Promote cultural development within the social, economic and political development of our countries
- Encourage the indigenous peoples of the Pacific to continue their efforts for recognition¹⁰

This statement is taken as an expression of the expected outcomes or objectives of FOPA. It is used throughout this evaluation to assess the success or otherwise of festival activities.

⁹ CPA’s Executive Board was established in 1996 and first met in 1997. Its role is to fill the ‘gap’ and provide a degree of continuity between CPA meetings.

¹⁰ Item 21 in the Report of the 1st Meeting of the Executive Board of the Council of Pacific Arts, 1997.



CHAPTER 3: ASSESSMENT OF RECENT FESTIVALS

The evaluation team has derived the information set out in this chapter from interviews it conducted with members of government agencies responsible for culture, national organising committees, festival participants, community arts organisations and the private sector. Assessments are based on the criteria set out in the evaluation terms of reference. For more detailed information on individual festival performance, management and impacts, please refer to the field evaluation profiles in Annex E.

3.1 7th Festival of Pacific Arts, Samoa 1996

Samoa hosted the 7th Festival of Pacific Arts in 1996 (8–23 September), with over 1500 participants from 25 countries and territories. The festival theme was *Tala Measina*, which means the ‘Unveiling of Treasures’. It comes directly from the traditional Samoan ceremony of presenting finely woven mats, but is also applied in other circumstances to denote offering ‘the best we have’ to distinguished guests and visitors.

In planning for the festival, Samoa established an organising committee with high-level representation from a range of government departments and the private sector. The committee was coordinated by the agency responsible for arts and culture at the time and its chair was the Minister for Youth, Sports and Cultural Affairs. The festival committee produced an evaluation report¹¹ that highlighted some of the benefits accruing from the festival – notably exchanges of culture, mutual respect and appreciation for the cultures of other countries and territories, more economic opportunities and improved facilities.

In addition, the report mentioned the possibility of establishing national institutions to perpetuate, in the generations to come, greater appreciation of and participation in the arts in Samoa, with the intention of capitalising on the benefits that the festival would provide over the long term. The report concludes that ‘short term benefits have been enjoyed but the long term benefits would ensure continuation and strengthening of the Arts in Samoa for generations to come’.¹²

Safeguarding, preserving, protecting and promoting intangible cultural heritage

Samoa believes that its cultural heritage remains strong, in spite of increasing modernisation through economic development and the increased use of English. Samoan culture is based on the family, the land and the village, and its relationships with them are not considered to be under significant threat. In this context, the 7th FOPA was considered to be an opportunity to share the strength of this culture with visiting delegations.

¹¹ Government of Samoa, undated, ‘Tala Measina’ – Report on the 7th Pacific Festival of Arts ’96.

¹² Government of Samoa, as above (note 14), paras 122–124.



Hosting the festival provided a temporary impetus for discussing matters of cultural policy and greater funding for arts and culture programmes; however these discussions were not followed up at the time. The matters of a national cultural policy (covering tangible and intangible cultural heritage) and funding for a national cultural centre are, at the time of writing, back on the Government's agenda.¹³

Building regional and international cooperation and cultural networks, as well as demonstrating the importance of intangible cultural heritage

Festival activities were designed to involve the community as much as possible, as it was felt that for many Samoans this would be the only opportunity to experience the cultures of other countries and territories. Hosting the 7th FOPA, and attending subsequent festivals have, however, highlighted how important it is for Samoa to preserve elements of traditional heritage that are 'endangered', such as traditional boat-building. The final report of the festival noted that the benefits of the 7th FOPA included 'a deeper sense of solidarity in the region, easier intra-regional communications, natural attraction and grouping of sub-regional and world trade, the realisation of regional stability, security, peace and harmony'.¹⁴ Specific details of these benefits were not provided.

Passing on a sense of the importance of intangible cultural heritage to the younger generations

Since 1996 the arts have been a full part of the Samoan school curriculum. However it is unclear if this status came as a direct result of hosting the 7th FOPA. The final report notes, 'Especially evident were the numbers of the younger groups who participated in festival activities and even more importantly the interest shown by the youths of Samoa in all goings on at the festival.'¹⁵

In attending more recent festivals, the Samoan delegation has included younger visual artists from the senior school system. The Government also runs (through the education system) vocational training programmes targeting at-risk groups of school leavers, unemployed youth and adults, focusing on traditional boat-building, house-building, *siapo*- (tapa-) making and weaving.

Media and promotion of intangible cultural heritage

Fourteen representatives of the media, from New Zealand Australia, France, Germany and Italy and with some of the country delegations, attended the 7th FOPA. Media units were charged registration fees for filming and still photography, while daily newspaper and radio reporters were admitted free. Press conferences were held on a daily basis and a media telecommunication room was made available 24 hours a day.

¹³ Refer to the Samoa Field Evaluation Report in Annex E.

¹⁴ Government of Samoa, as above (note 14), para. 52.

¹⁵ Government of Samoa, as above (note 14), para. 42.



In preparing for the festival, the organising committee used the media sparingly to keep costs in this area as low as possible. Important information and public notices, however, were broadcast or otherwise disseminated through public media. The festival was promoted primarily through other means, especially the local government system (*pulenu'u*).¹⁶ No specific policies relating to intangible cultural heritage were applied to media coverage.

Inclusion of women in Pacific cultures

No specific gender strategy appears to have been implemented for the festival. Women were well represented on the festival organising and working committees. The programme of festival activities in Samoa 1996 included many that relate to women and involved significant participation by women.

Economic, social and cultural benefits

The development of infrastructure was one of the long-term benefits for Samoa from hosting the 7th FOPA: renovation of school buildings for accommodation; sealing of roads; installation of permanent lighting at Apia Park; building of a new stage for promoting the performing arts; and the renovation of a large Samoan *fale* as the central venue at the festival village. It was noted that a number of these developments were regular infrastructure improvements that were 'brought forward' due to the festival, rather than being undertaken specifically because of the festival.

A marked increase in commerce was also reported as local businesses responded to government tenders for supplies, renovations and construction works. The festival report remarks that the Treasury was to undertake a full cost–benefit analysis of the festival; however the evaluation team was unable to follow up on the outcome of any such analysis.

Other benefits that are harder to quantify include those arising from artistic and cultural exchanges, as well as lasting friendships forged during the festival. A revival of interest in the arts among the community was reported.¹⁷ The decision to hold festival events in communities and on the island of Savai'i meant that the benefits were widespread: it was reported that every Samoan would have seen at least some part of the 7th FOPA.

Awareness of the links between culture and sustainable development nationally and regionally

While not a major theme of the 7th FOPA, the festival report records that one of the benefits arising from hosting the festival was the realisation of benefits to potential rural industries and a continuing impact on tourism.¹⁸ Presumably it was referring to handicraft production and marketing and the use of culture as part of a tourism strategy.

¹⁶ Government of Samoa, as above (note 14), paras 63–65.

¹⁷ Government of Samoa, as above (note 14), para. 42.

¹⁸ Government of Samoa, as above (note 14), para. 52.



Certainly these are areas where Samoa has continued to develop policies and strategies. While its hosting of the 7th FOPA may not have initiated such developments, there is reason to believe that they received a boost from the greater visibility that the festival brought.

Contribution to poverty reduction through the creation of cultural goods for the elite and village sectors of the market

In line with previous observations, although the lack of data from a cost–benefit analysis limits any firm conclusions, the decentralisation of events would have provided a temporary increase in income for rural villages. Further, as noted, the festival gave a temporary stimulus for local businesses and contractors working on festival activities. In terms of handicrafts, the festival provided a marketing opportunity, but this is one among many opportunities, given that the policies and support of the Government of Samoa, along with private sector investment, contribute to a high level of production and marketing of handicrafts.

Efficiency of the organisational set-up

Samoa established the main organising committee in 1994 through a Cabinet decision. The arrangements chosen were based on the successful approach to hosting the South Pacific Games in 1983.¹⁹ It was felt that involving a range of government agencies with high-level representation would ensure effective coordination and strategic decision making. A Festival Office was established, using seconded public servants, to administer the festival, coordinate the budget and provide secretariat support to the range of implementing and working committees.

The overall assessment is that the administrative arrangements worked well, and problems could be identified early and addressed by the appropriate people.

Incidence of sponsorship and support by state and private interests

The budget for the 7th FOPA (estimated to be WST 6 million²⁰) came primarily from the Government of Samoa budget. External donors provided some support (buildings provided by the People’s Republic of China, a European Union grant, a few donations from diplomatic missions). Other support came from a range of private sponsors, which were all local companies in Samoa, representing a range of sectors. Some personal donations were also received. Host villages provided sponsorship ‘in kind’ through providing accommodation and meals for some visiting delegations.

¹⁹ Samoa used these arrangements again when it hosted the games in 2007.

²⁰ Around USD 2.5 million. The evaluation team was not able to acquire detailed information on the festival budget.



3.2 8th Festival of Pacific Arts, New Caledonia 2000

New Caledonia²¹ has participated in all festivals since their beginning in 1972. Originally New Caledonia was scheduled to host the 1984 festival but, due to the political situation in the country at that time, the festival was held instead in 1985 in French Polynesia.

New Caledonia was subsequently awarded the right to host the 8th Festival of Pacific Arts, which ran from 23 October to 3 November 2000. The organising committee (COFAP) noted that the festival was ‘an unprecedented cultural, social and economic success, both for the country and in terms of the [festival’s] history’.²² More than 2200 participants took part in a range of activities across 12 communes in all three provinces. Attendances at all events were exceptional, indicating that a real connection had been made with the public of New Caledonia.

The theme for the 2000 festival, ‘Words of Yesterday, Words of Today, Words of Tomorrow’, refers to the social history of members of a community. Artistic production is considered part of this fabric. The theme was also chosen to reflect the festival’s ‘tradition’ of providing an opportunity to assert identity, find commonality and initiate a form of common cultural development.²³ The evaluation team also heard that another way of interpreting the festival theme is ‘our identity is ahead of us’. The same theme is being used for the upcoming Melanesian Arts Festival to be held in New Caledonia in 2010.

As well as making a final report to CPA and SPC, COFAP produced an excellent report on artistic events, symposiums, workshops and meetings that took place during the 8th FOPA. Although unofficial in the sense that CPA has not endorsed or approved it, this report nevertheless provides a permanent record of events and, along with other media, is a useful reference source for the Pacific arts community following the conclusion of the festival.²⁴

Safeguarding, preserving, protecting and promoting intangible cultural heritage

The promotion and protection of culture (particularly Kanak culture) is an important social and political issue in New Caledonia. Following the various political agreements over the last 20 years, government funding for the preservation and promotion of culture has been widely available. There are national and provincial policies in place, and budgets to support culture at all levels. FOPA itself only has a modest impact on domestic cultural policies regarding preservation, protection and promotion. However hosting the festival allowed New Caledonia to highlight cultural issues to the broader public, and to encourage awareness of and participation in cultural activities among the community.

²¹ For a Field Evaluation Report for the evaluation team’s visit to New Caledonia, see Annex E.

²² COFAP 2000, VIII Festival of Pacific Arts Final Report, p. 1.

²³ COFAP 2000, as above (note 25), p. 3.

²⁴ See COFAP 2002, Pacific Cultures on the Move.



Building regional and international cooperation and cultural networks, as well as demonstrating the importance of intangible cultural heritage

More importantly for New Caledonia, perhaps, its hosting of the 2000 festival (and participation in other festivals) has provided a mechanism for asserting a Pacific identity, and to demonstrate that New Caledonia is culturally located in the region. Especially for the Kanak community, FOPA is a means to connect with other Melanesian cultures in the Pacific region and further strengthen relationships and discover common links at both artistic and personal levels. In line with the New Caledonian Government policy of increasing engagement with the Pacific, FOPA is one regional activity that assists in broadening these linkages, and in breaking down political and linguistic isolation from the range of neighbouring independent, anglophone Pacific Island states. It was reported that the hosting of the festival should increase opportunities for cultural and artistic exchanges, including joint activities between delegations and/or technical training sessions.

Passing on a sense of the importance of intangible cultural heritage to the younger generations

The organising committee noted that among the public, younger people took a greater interest in the festival events than their elders, especially through the life of the festival village and the farewell event. New Caledonia has a policy of making its festival delegations a mixture of senior and junior artists, so that skills and experience are passed down through the generations.

The evaluation team heard that hosting the festival in 2000 was a great opportunity for younger people in New Caledonia to be exposed to visitors from other countries. This has led to a number of ongoing relationships and connections, both artistic and non-artistic. Again, increasing the opportunities for artistic exchanges would help promote this aspect of the festival.

Media and promotion of intangible cultural heritage

A local broadcaster (RFO) was engaged as an official partner for the festival. An agreement gave RFO all rights to festival performances, in return for CFP 5 million in fees²⁵ and its broadcasting of promotion and news feature programmes throughout the festival. Broadcast material would also be made available to other delegations. In their assessment of the festival, COFAP noted that this agreement was not fully implemented;²⁶ however the material produced forms a reference on artistic and cultural themes and topics.

²⁵ Around USD 70,000.

²⁶ COFAP 2000, see above (note 25), pp. 33–34.



More successful in promoting intangible cultural heritage have been the festival's publications, notably Pacific Voices, a collection of interviews in French and English with representatives from most of the attending delegations, and Pacific Cultures on the Move. A CD-ROM containing upwards of 2000 photographs has been produced and distributed through CPA members, and financial support was provided to produce a souvenir book and a book of poetry.

Inclusion of women in Pacific cultures

Festival reports lack information on the make-up of visiting delegations; however it is assumed that women were well represented in the range of performing arts and other festival events. Women were also highly visible as members of the organising committee (notably the chair and the national government representative). No specific gender strategy was implemented for the festival.

Economic, social and cultural benefits

The main benefits to New Caledonia from hosting the festival were the reaffirmation of local and regional identity (in keeping with the festival's theme) and the opportunity to demonstrate and showcase New Caledonian capacities and artistic talent on the domestic and international stage. It was estimated that 100,000 visitors attended festival events over the two-week period. The involvement of the community, particularly in the provinces, proved to be a highlight for both locals and visiting delegations.

As noted, the festival also provided economic benefits for the local commercial sector. Financially the festival broke even.

The festival provided some opportunities for training in technical production/stage management. A number of ongoing personal and artistic relationships have also been established as a direct result of the festival.

Awareness of the links between culture and sustainable development nationally and regionally

The 2000 FOPA focused primarily on cultural expressions of identity in a changing world, rather than on specific aspects of sustainable development. A number of activities within the festival programme could be seen as addressing this issue (notably in the symposium series), and artists included the impacts of development in the Pacific within individual works of art and through film and literature.

Contribution to poverty reduction through the creation of cultural goods for the elite and village sectors of the market

The festival in New Caledonia had little impact on poverty. A number of local businesses, notably the concession holders, were able to increase income through sales to festival attendees.



The handicraft market allowed for delegations to earn extra income. Hosting events in the provinces would have spread some of these benefits outside Noumea, although this aspect of the festival was never fully assessed or quantified. The local handicraft industry would have undergone a short-term upswing but, given the 'one-off' nature of hosting the festival, the increase in sales would not be sustained.

Efficiency of the organisational set-up

As festival host, New Caledonia established COFAP, an organising committee made up of a Board of Directors. It also set up a steering committee to oversee festival preparation and organisation, which included representation from government agencies responsible for culture, customary relations, the Congress (parliament), Kanak development and the Tjibaou Cultural Centre, as well as officers from provincial and local administrations. A representative of the French state authorities in New Caledonia was an ex-officio member. Other members were co-opted from SPC.

Members of COFAP for the 2000 festival noted that, in the absence of adequate evaluation reports from previous festivals, they had little information to assist in planning. Further, the aims of the festival were not made clear, and the Council of Pacific Arts gave no clear account of the expectations of the host country. COFAP hoped that it addressed some of these shortcomings in their final report, which contained a range of suggestions and recommendations for future festivals.

Planning for the festival involved some minor problems. For example, participating delegations failed to provide information in a timely manner that would have allowed the various host committees to create the programme effectively. Delegations also lacked the necessary authority to sign documents regarding film and TV coverage of the festival. During the festival itself, a number of small hitches (weather-related and technical) had no undue impact. As festival host, New Caledonia held a number of events in the provinces: although these arrangements added to the cost and logistics, they were considered to be an important element of the festival, especially in contributing to exchanges between groups and involving the wider community.

Incidence of sponsorship and support by state and private interests

The total festival budget was just over USD 4 million. Festival revenue was derived primarily from government sources (France 28 per cent, New Caledonia 37 per cent and provinces 4 per cent), external sponsorship by the European Union (20 per cent), private sector sponsorship (2 per cent) and a reasonable stream of revenue generated by the festival events (4 per cent). Expenditure was most significant for artistic production (technical equipment, staging, the festival village, opening and closing ceremonies – 33 per cent) and logistics (accommodation, catering, transport, security – 32 per cent).



New Caledonia 2000 was different from previous festivals in that revenue was raised from charging admission to major performances. Sponsors were predominantly local companies. Some additional revenue (around 1 per cent) was derived from royalties associated with festival-branded products and catering concessions.²⁷

Since 2000 government (national and provincial) has been the only source of funding for New Caledonia's participation in FOFA. Private sponsorship is not regarded as a priority, and domestic corporate sponsors may have only a limited interest in supporting a festival that happens 'off shore'. However, under a new law passed in 2008 sponsorship of cultural events is tax deductible, which may help to increase private sector sponsorship of local arts productions, national and provincial festivals and the like. It may be an area that the New Caledonian organising committee will explore for future festival participation.

3.3 9th Festival of Pacific Arts, Palau 2004

Palau hosted the 9th Festival of Pacific Arts from 22–31 July 2004. As a small Micronesian country, Palau was elated when in 2000 it was awarded the right to host this event. Under a presidential directive,²⁸ an organising committee was formed in December 2001 to begin planning for the festival.

Over 2700 participants from 27 countries and territories attended the festival in Palau. In addition, there were representations from Taiwan/ROC and West Papua (Indonesia). The festival theme was *Oltobed a Malt*, which means 'Nurture, Regenerate, Celebrate'. *Oltobed a Malt* also means the process of encouraging and developing new ways without losing the spirit of the people, through the guiding wisdom of the ancestors. Among many notable events, the main highlight of the festival was the flotilla of paddling and sailing canoes from Yap (FSM), CNMI and the host country. The flotilla revived sailing and navigating skills, customs and protocols that are unique to Pacific peoples. Its conclusion was a session of canoe-building by master carvers from Samoa, Cook Islands, Kosrae (FSM) and Tokelau, who completed five canoes by the end of the festival.

Other activities included traditional and contemporary visual and performance arts, literary arts, applied arts (traditional crafts) such as weaving, carving, tapa-making and tattooing, traditional architecture, healing arts, culinary arts, natural history, traditional games and a series of symposiums. The inclusion of the 'Jam Houz' where musicians could gather and play proved to be a success – organisers said it became the hub of the festival. From a survey it conducted in January 2005, Palau's Visitors Authority estimated that an additional 2700 non-participating visitors arrived for the festival.

²⁷ COFAP 2000, see above (note 25), pp. 56–57.

²⁸ Report on the Hosting of the 9th Festival of Pacific Arts, Belau.



Besides a final report to the Government of Palau and SPC, the organising committee (headed by the Minister for Community and Cultural Affairs) produced a detailed report on artistic events, symposiums, workshops and meetings that took place during the 9th FOPA. This report, like the previous example set by COFAP,²⁹ is a more permanent record of events and, along with other media, provides a useful reference source for the Pacific arts community following the conclusion of the festival. The committee also published a culinary arts book of recipes from participating countries and territories, and produced six films, all shot by Micronesian film-makers trained prior to the festival.

FOPA was the largest event ever held in Palau and, relative to all other events in the country, has had the biggest impact on the lives of the Palauans. The festival was promoted every year at the Palau annual fair leading up to July 2004. The organisers' decision to partner delegations with the 16 states of Palau brought the festival directly to the community where the spirit and friendship of Pacific were shared. To this day, some of the traditional houses built for the festival remain and are used by residents of Koror. Other long-lasting benefits since the festival include the Belau Museum and Ngara Amayong Cultural Center, the introduction of sailing and navigation in courses at the Palau Community College, and the establishment of the Centre for Applied Arts which engages and promotes master weavers.

Safeguarding, preserving, protecting and promoting intangible cultural heritage

Palau regards safeguarding, preserving, protecting and promoting its intangible cultural heritage (as well as the natural environment) as top priorities. Although one young interviewee commented that frequent festivals may erode and damage the 'authenticity' of arts and culture in some countries, most agreed that it is necessary to host FOPA to obtain and appreciate the benefits. The Palau Ministry of Community and Cultural Affairs – which includes the Palau Historic Preservation Office and Belau National Museum – and the Ministry of Education operate aggressive programmes in cultural conservation, counteracting strong American influences in the education system.³⁰ The traditional system of governance retains considerable authority as both the Constitution and the legal code recognise customary law to be as authoritative as codified law.

Tradition and modernity in medicine

The healing arts, showing traditional medicine and healing processes, were introduced in the 9th Festival and drew mixed reactions from participants and Palauans. The Palau Health Minister, Dr Kuartei was already welcoming traditional healing into Palau's health system due to both a shortage of doctors and his own understanding of the benefits of traditional medicine within his own culture. On the other hand, by allowing open discussions and display of traditional healing, Palau was seen to be opening a 'taboo' aspect of Pacific culture. As a festival event it became quite popular because traditional healing is usually sensitive and takes place in sacred places.

²⁹ COFAP 2000, see above (note 25).

³⁰ Karen L. Nero. 2001. The State of Physical and Social Sciences, Culture of Palau.



Among the displays and demonstrations in this area was *Ngasech*, a demonstration of an endangered Palauan birth ceremony. The Palau report mentions that a visiting healer consulted up to 50 people each day and sold a large quantity of bottled medicine. Some people interviewed expressed concern that although the healing arts are an aspect of intangible culture and must be safeguarded, future problems could arise due to the uncertainties in verifying their authenticity and efficacy. It was suggested that while traditional healing is very important, it must be done with sensitivity and it could or would be better to promote and show samples of traditional medicine rather than the practice of it.

The festival reinvigorated youth interest in traditional skills of weaving, carving, tattooing, traditional food-making, traditional healing and boat-building. With sailing and navigation courses included in the Palau Community College curriculum since the 2004 festival, many other Pacific Islanders have had the opportunity to study these skills and keep them alive. In addition, all 16 states of Palau were funded to build and revive all protocols associated with canoe-building and teach their young in the process. The festival also rekindled interest in contemporary arts, with noteworthy outcomes including growth of United Artists of Belau and new creativity in fashion, carvings and weaving.

Building regional and international cooperation and cultural networks, as well as demonstrating the importance of intangible cultural heritage

Palau has strong bonds with other Micronesian states and more broadly throughout the Pacific region.

Sailing and navigating have become common in Micronesia and have extended to Hawai'i, from where Palau imported some skills. Recently Palau and the Federated States of Micronesia made a submission for World Heritage listing of Yapese stone sites, representing a transboundary historical trading system.

Palau has much in common with islands further north of Papua New Guinea and many relationships were developed during the festival with the exchange of food, seeds and other plants. There are many ongoing cultural and bilateral programmes with other Pacific countries.

Palau also has strong links outside the immediate Pacific region, as demonstrated by its inclusion of West Papua (Indonesia) and Taiwan/ROC in the 2004 festival.

Passing on a sense of the importance of intangible cultural heritage to the younger generations

As noted above, the 2004 festival regenerated a passion for culture amongst youth. All Palau young people from primary and high schools, as well as volunteer youth, participated in festival events. In addition, they are part of the revival of interest and activity in intangible cultural heritage such as dance groups, artist associations, the Applied Art Centre, sailing and navigating skills, canoe-building and healing arts.



Apart from the introduction of sailing and canoeing at the Palau Community College, ancient Palauan chants have been revived, especially among the young who are interested in music and their traditional language. Master Carver Ling Inabo comments, 'I get a lot of young men, wanting to carve storyboards now. They make good money also.'

Preparation of local food has become a significant interest among many young women. There are eateries established in Koror, selling local cuisine.

Media and promotion of intangible cultural heritage

The Palau Committee on Communication and Publicity was tasked with publicity, media, media accreditation and publication for the preparation and the duration of the festival. Information was disseminated through radio talk shows, programmes and announcements preparing Palauans for the festival and discussing possible outcomes of the festival. Similarly, television (ICTV³¹) programmes were produced and broadcasted. The committee visited all 16 states before the festival to promote and discuss the importance of the festival and its implications for culture. In addition, media visited and publicised the 12 countries and territories that participated in building the canoes for the flotilla.

One of the main concerns with video productions is that 'non-Pacific Islanders were not sensitive to political, cultural, and traditional protocols and associated issues'. To address this concern, the media committee organised a seven-island media capacity-building workshop for 22 representatives from Palau, Kiribati, Nauru, Guam, Northern Marianas, Marshall Islands and the Federated States of Micronesia. Funded by SPC, the team produced six documentaries leading up to the festival and covering the festival itself, as well as providing live broadcasts. Most participants departed with new skills and more confidence in film production.

The 2004 festival gave the organising committee the mandate to lobby the Government to pass a copyright law before the 2004 festival to protect the artistic and cultural works of all participating countries and territories. Because the committee were successful in this task, participants could have confidence in showing their art and cultural practices with the knowledge that they were protected.

Inclusion of women in Pacific cultures

A man and a woman shared the leadership in Palau's organising committee but women headed most subcommittees. A large number of festival events involved women, and were targeted to specific skills such as healing, weaving, cooking/nutrition, tapa-making and fabric printing. Women were also in charge of organisation, the daily operations of the festival, catering and other tasks. There were no specific gender policies.

Economic, social and cultural benefits

³¹ Island Cable Television.



The Applied Arts Centre, now also used as the Senior Citizens Centre in Koror, is a facility for learning weaving and other skills from traditional masters. A shop within this centre sells some of the items produced from this facility and distributes other items to local gift shops. Special sweets and other culinary arts have become part of Palau's small business development.

More carving and handicraft stores have been established. Among their stock are imports from other Micronesian countries and as far as Solomon Islands. Since 2004 two Solomon Islands craftsmen have travelled back to Palau to sell their goods. Palauans have exchanged a wide variety of food plants, flowers and seeds with PNG and other countries. Weaving skills and tools were also shared among the women at the festival and continue to be used today.

Awareness about the links between culture and sustainable development nationally and regionally

Palau sees that culture is important to sustainable development and must be integrated into broader government policies and plans. However, its regional isolation and high costs of transport restrict developments such as capacity building and trade. Small businesses producing cultural goods within Koror are targeted primarily at the tourist market.

The Applied Arts Centre holds the key to sustainability in safeguarding both heritage and cultural enterprise. The Minister for Community and Culture intends to expand the centre, including with more programmes for women and youth.

Contribution to poverty reduction through the creation of cultural goods for the elite and village sectors of the market

Development of cultural goods in Palau has not reached its full potential. Since the festival, there has been a reported increased interest in the production of handicrafts and in the growing and preparation of raw materials.

Efficiency of the organisational set-up

Palau was considered to have had a successful festival due to a well-organised and well-funded organising committee which had the support of the government and the community. From the day in 2000 when it won the bid to host the festival, Palau started preparations. Having a cross-section of committee members and many subcommittees with varied skills and networks provided a solid start. The committee's regular meetings kept the momentum for festival organisation strong and vibrant. Continuous and regular publicity as well as involvement of the Palau states in the sister-delegate system brought the festival to the people. The preparation and actual events were well publicised before, during and after the festival.

Incidence of sponsorship and support by state and private interests

In terms of funding, the Palau Government provided tax incentives for the Palau private sector to sponsor the festival events and activities. The committee offered an advertising schedule to a range of potential sponsors. The festival attracted USD 200,000 in sponsorship from the private sector.



In addition to USD 1 million from Congress, the organising committee received USD 500,000 from the European Union and USD 1.3 million from Taiwan/ROC.

The organising committee facilitated a commercial loan of USD 500,000 (perhaps for the first time among any festival host country) to supplement the budget, which became a total of USD 3.5 million. Although the government gave full support to its actions, it was the organising committee's own initiative to raise the balance through internal and external sponsorship and borrowing.

Through hard work in ticket and souvenir sales and securing as much local business support as possible, such as bottled water for delegates from local businesses, the festival gained a positive outcome of a surplus of USD 200,000. This amount was placed in an interest-bearing deposit to be used four years later to fund the Palau delegation to American Samoa for FOFA 2008.

3.4 10th Festival of Pacific Arts, American Samoa 2008³²

American Samoa hosted the most recent Festival of Pacific Arts from 20 July to 2 August in 2008. After indicating its desire to host the festival since 1992, the territory was successful in its third bid in 2000. American Samoa has been a regular participant since the festival's launch in 1972.

Over 2700 participants from 23 states and territories attended the 10th FOPA. Activities included traditional and contemporary visual and performance arts, traditional crafts such as weaving, carving, tapa-making and tattooing, storytelling, oratory arts, culinary arts, fabric printing (*eiei*), floral arrangements, healing arts, fashion pageant, traditional house-building, navigation and canoeing.³³ The inclusion of natural history proved to be a success judging by its popularity, helping also to break down the constructs of 'nature' and 'culture' that are usually taken for granted.

The festival theme of *Su'iga'ula a le Atuvasa*, or 'Threading the Oceania 'Ula', describes the coming together of the Pacific communities.³⁴ The 'ula or necklace symbolises generosity, affection and a sharing of cultural bonds that transcend political entities.

The act of hosting the festival in true Pacific style is every much as important as participation. It demonstrated how the community was able to work together, more often than not as volunteers, towards the success of the festival.

³² At the time of writing, the preparation of a final festival report is still underway. However, the evaluation team obtained much useful information from structured interviews with members of the festival organising committee and other stakeholders.

³³ 10th Festival of Pacific Arts Information Guide, 2008.

³⁴ The evaluation team was fortunate to interview the theme's creator, Mr Fofu Sunia, a traditional orator and one of the founding members of the Festival of Pacific Arts, who was present at the 1968 South Pacific Conference that saw the inception of the idea for a regional arts festival.



The festival further provided the opportunity for American Samoans to reassess and reassert their identity as Pacific Islanders in the perceived climate of their ‘Americanisation’, while exposing younger members to and educating them on the wealth and diversity of the Pacific cultural landscape.

Safeguarding, preserving, protecting and promoting intangible cultural heritage

American Samoa takes seriously the task of safeguarding, preserving, protecting and promoting its intangible cultural heritage. While accepting that change is inevitable, most interviewees agree that a more integrated effort is needed to prevent further erosion of traditional culture in the face of the homogenising effects of globalisation. The festival instilled a sense of pride and identity, and renewed interest in traditional skills of weaving, carving, tattooing, storytelling, healing and boat-building. Although no provisions have been made to safeguard and promote intangible cultural heritage at policy level, the evaluation team was told that activities like weaving and carving are included in the curriculum and that, since the 2008 Festival, poetry and storytelling have been introduced into early childhood and elementary school curricula.

The festival has also revived some interest in the area of performance arts, particularly traditional songs and dances. The evaluation team learned that in a recent assessment of musical performances in Manu‘a Island, representatives from the Arts Council³⁵ specifically requested that the performances be ‘more traditional’, and discouraged the use of modern organs and pianos in preference for acoustic instruments like the ukulele, *kitara*, *fagufagu*, *lali* and drum.³⁶ The evaluation team noted an opinion that there are aspects of intangible cultural heritage that the festival is not able to help preserve, such as maintaining the traditional *matai* (title) system which lies at the core of Samoan cultural life. Another example of an endangered cultural practice is the traditional process of round-table dispute settlement which is being replaced by adversarial litigation systems.

Building regional and international cooperation and cultural networks, as well as demonstrating the importance of intangible cultural heritage

Due to its political status, American Samoa’s social and economic affiliations to the USA and other US Pacific territories have resulted in a degree of distancing from neighbouring Pacific communities. There were several references to the 10th FOPA as a kind of ‘wake-up call’ for American Samoans to take stock of themselves and their place in the regional and international setting.

The festival provided a timely opportunity to make connections with other Pacific Islanders in the context of artistic and cultural exchanges. The evaluation team also heard about lasting friendships and family reunions that came about as result of the festival.

³⁵ The responsibility for arts and culture development in American Samoa is shared between the Office of Samoan Affairs (which has primary responsibility) and the American Samoa Council on Arts, Culture and Humanities – commonly referred to as the Arts Council – which comes under the Governor’s Office. As well, village councils, church groups, the Samoan Studies Institute at the Community College and the Department of Education’s Teacher Training Program also contribute.

³⁶ Although considered ‘traditional’, some of these instruments were introduced to American Samoa.



Passing on a sense of the importance of intangible cultural heritage among the younger generations

As noted above, in preparing for the festival, the organising committee arranged for and supported the introduction of new curriculum elements into the school system in American Samoa. These curriculum materials were designed to encourage awareness of the arts and culture of visiting delegations. In addition, the process of preparing for the festival focused attention on Samoan arts and cultural traditions within the school system. Annual 'Samoan Days' have now become 'Pacific Days' in some schools.

It is felt that due to hosting the festival, younger people have become more aware of their own Samoan identity as well as their place in the region. Younger people were observed to be very interested in attending festival events, and made up a large proportion of spectators across the range of venues and categories of performance and exhibitions. Younger Samoans were also involved in the festival as volunteers, especially as delegation liaison officers.

Media and promotion of intangible cultural heritage

Media coverage both before and during the festival period was significant, and coordinated through a local television station, KVZK. Promotional programmes prior to the festival brought the festival to the attention of the wider community, and promoted issues of tolerance and respect for the cultures of visiting delegations. The video footage was extensive and, once compiled and edited, could serve as a permanent record of festival performances and other events. The inclusion of natural heritage in festival programming brought out the links between land and the people, and the traditional uses of the landscape.

Inclusion of women in Pacific cultures

Women were well represented on festival organising committees. A large number of festival events involved women, and were targeted to specific skills such as weaving, cooking/nutrition, tapa-making and fabric printing. The organising committee established no specific gender policies or practices.

Economic, social and cultural benefits

American Samoa considers that it received significant benefits from the festival, despite the high cost of hosting such an event. The most important of these has been the pride in culture and identity that has emerged, including a sense of being able to host major events. The education curriculum has been enhanced and the community as a whole is now much more aware of American Samoa's place in the region. American Samoans are also convinced that the festival changed the attitudes of visitors to Pago Pago about their culture and identity. The festival has resulted in a revival of some aspects of culture, which has benefited artists – especially weavers, carvers and tattooists.

In terms of physical infrastructure, the festival has brought improvements to roads, the stadium, schools used for accommodation and public parks. Local businesses benefited from additional trade from festival participants (notably through the meal coupon system), and from sales of merchandise.



Awareness about the links between culture and sustainable development nationally and regionally

In general, American Samoans perceive no significant link between culture and the economic and social development of the territory. However, the festival provided an opportunity for American Samoans to experience how this link operates elsewhere in the region, and to examine their own culture and how it might define their identity.

Contribution to poverty reduction through the creation of cultural goods for the elite and village sectors of the market

Cultural goods, though important, are not a major contributor to the American Samoan economy, nor do many households derive income from arts production. The production of cultural goods is mainly associated with preserving traditions, and passing on skills from one generation to the next. The festival provided a temporary boost for a number of local businesses, particularly through the meal coupon system, and for marketing of handicrafts and souvenirs.

Efficiency of the organisational set-up

The major problems the organising committee faced lay in determining the overall budget limit, and ensuring an adequate flow of funds in the planning and preparation stages. Volunteers supplied most of the labour, with only a small administrative office set up thanks to a US Government grant. The various subcommittees established to implement different aspects of the festival sometimes had trouble communicating. The organising committee would have appreciated technical advice and/or support from experienced hosts or other experts. The meal coupon system (while relatively expensive) reduced the administrative burden of catering, and was appreciated by local businesses as well as visiting delegations.

Incidence of sponsorship and support by state and private interests

The majority of funding for the festival came from the American Samoan Government, with additional support from federal agencies such as the Department of the Interior. The festival organising committee was established as a non-profit organisation. Under United States law, this status means that donations it receives are tax deductible. Festival organisers consider that this incentive drew more sponsorship from local businesses and (importantly) allowed for more flexible management of funds derived from revenue. Around 10 per cent of the total festival budget was derived from sponsorship and licensing. Some effort was made to engage with larger businesses and the Samoan community based in mainland USA; however this initiative was not successful.





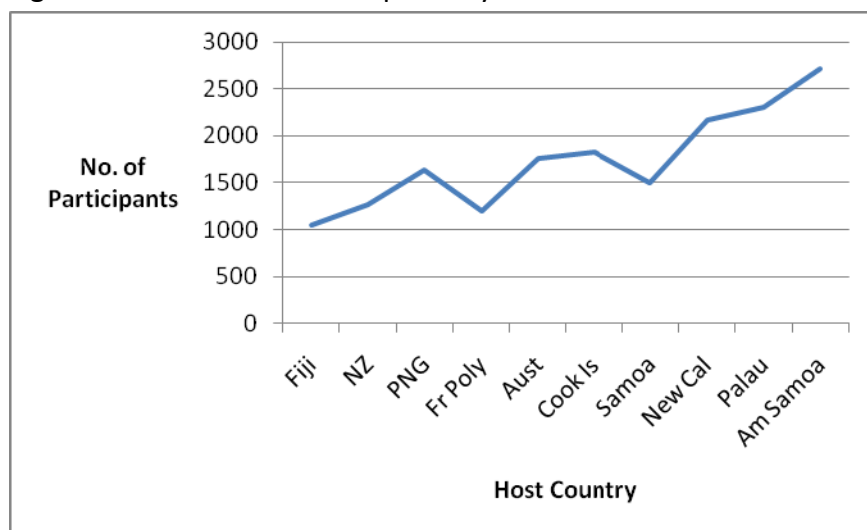
CHAPTER 4: KEY FINDINGS OF THE EVALUATION

4.1 Overall Performance

The evaluation found that the Festival of Pacific Arts remains the pre-eminent arts and culture event in the region. It is highly regarded by governments, community arts organisations and regional bodies as making a significant contribution to artistic and cultural development. As well, it brings together a range of arts and culture practitioners in a venue where they can share knowledge, practice and other aspects of arts and culture. Participating countries and territories report that as an event, it contributes to a sense of cultural identity, and increases the level of regional engagement. Less successful have been the development of sustainable artistic and cultural networks, and long-term economic and social development as a result of the festival. Table 4.1 (at the end of this section) provides a summary of how the festival has performed against the evaluation framework.

The festival remains highly relevant to a range of Pacific Island governments and the arts community. Most governments provide funding support for festival attendance, although their national policies for arts and culture (where they exist) may not reflect the same level of practical support. Participation levels and interest in the festival remain high, indicating that it continues to fulfil a need in the region. The number of participants has been steadily increasing (see Figure 4.1). Since 1100 people attended the first festival in Fiji Islands in 1972, the number has grown to more than 2700 participants at the most recent festival in American Samoa, despite the considerable costs of transport for many delegations.

Figure 4.1: Number of Participants by Festival





As an expression of arts and culture, the festival has been very effective. There are some aspects of the festival programme that could be further developed to increase the effectiveness and sustainability of arts and cultural exchanges. In general, the festival has been run efficiently, with a reasonable amount of cost-sharing between hosts and participants. Costs could be shared further, and the financial burden on some countries and territories eased somewhat, through partnerships with private sector sponsors. There appears to be no major support for increasing the frequency of festivals or for radically changing the structure of festival governance and administration. Host countries have suggested that there should be a greater level of technical and financial support available in the planning stages.

As noted above, the festival has been less successful in terms of long-term impact and sustainability. The four-year gap between festivals makes it difficult to maintain activities, and the festival itself lacks a well-funded permanent 'home' that would increase the prospects for sustainability. These issues are discussed in detail below. However, in summary, the evaluation team believes that FOPA is particularly effective at:

- ◆ providing a showcase for performance, display and entertainment – especially for festival participants and the wider community in the host country;
- ◆ offering an opportunity for artists and performers to demonstrate elements of their culture to a wider audience; and
- ◆ developing a sense of regional identity.

In other areas, the festival has been reasonably effective but could be strengthened, such as by:

- ◆ including more activities involving artistic and cultural exchange between national delegations;
- ◆ improving programming and events management to highlight and promote the preservation of intangible cultural heritage and the festival theme;
- ◆ including a greater range of contemporary arts to reflect the dynamism of the region;
- ◆ developing strategies to give greater voice to women and youth in festival events and management;
- ◆ strengthening the symposium series to cover important arts and culture policy, as well as other international and intra-regional issues; and
- ◆ providing technical support and other services to assist host country organisation.

How would you improve the festival?

My own opinion is to have more interacting sharing of skills and knowledge between groups. What I mean is to have specific themes to be presented by a country and others to partake in discussions and applications. More interactive activities rather than all performances and others just looking on. I like the *lei* making, the poetry group and other workshops held during the festival in Pago. Like we bring something easy to learn in dancing our way for people and we will also learn their way of dancing. A more interactive way of learning rather than just exhibitions and performances.

Respondent from Tuvalu



The evaluation team considers that the festival has been less successful in relation to:

- ◆ including other regional organisations, ‘non-state’ arts and culture bodies and networks, and individuals who are not part of official delegations;
- ◆ promoting and sustaining artistic and cultural exchanges initiated by each festival;
- ◆ using the event to promote tourism and trade development, and cultivating a global awareness of the people and cultures of the Pacific;
- ◆ addressing some aspects of preserving intangible cultural heritage, such as languages;
- ◆ addressing wider issues of economic and social development through the arts and culture sector, including at a policy level; and
- ◆ developing a sustainable approach to festival management and funding.

The evaluation team found that respondents are generally supportive of the festival’s objectives (see Table 1) and consider that the festival is doing a very good job of preserving cultural heritage, although the festival is not a major factor in the preservation of many traditions, notably indigenous languages. The evaluation team believes that because much has changed in the region since the objectives of the festival were formulated in 1975,³⁷ it would be worthwhile for the Council of Pacific Arts (CPA) to review these aims in the context of the need to meet new challenges.

Certainly, the evaluation team feels that the festival objectives should take into account the requirements of preserving intangible cultural heritage, increasing opportunities for exchange and addressing issues of gender and development. These remain important priorities for UNESCO, SPC, other regional organisations, national governments and the arts community. How these objectives might be achieved in practice through improving festival activities is discussed in more detail below.

4.2 Promotion and Preservation of Intangible Cultural Heritage

Intangible cultural heritage (ICH) refers to those aspects of culture variously described as ‘traditional culture’, ‘folklore’, ‘oral heritage’ or ‘living culture’ – in contrast to the material or tangible manifestations of culture such as monuments, artefacts, paintings, etc. It includes skills that are handed down from one generation to the next in the areas of oral traditions, performing arts, social practices, rituals, knowledge concerning nature and the universe, and traditional craftsmanship. The 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage developed out of growing concerns that globalisation has adverse effects of devaluing, even endangering, particular cultural traditions. It is also partly a reaction to the earlier UNESCO Convention on the Protection of World Cultural and Natural Heritage (1972) and the World Heritage List which are seen to prioritise monument-rich countries at the expense of countries, territories and cultures like those in the Pacific with strong intangible traditions but few monuments or ruins.

³⁷ Specific changes since 1975 mentioned to the evaluation team include the greater number of independent states in the Pacific, the presence of significant national and sub-regional arts festivals, and increasing internationalisation and commercialisation of the arts sector, all of which impact on the concept of a regional arts festival for the Pacific.



Culture and identity are inseparable entities. Pacific Island countries and territories, including indigenous Australia and New Zealand, share a strong sense of cultural identity which is reflected in and expressed through the intangible cultural heritage of the people. By showcasing aspects of cultural expressions and traditions, in all their unique, diverse and ever-evolving forms, FOPA functions as an instrument to *promote* the awareness of and pride in this rich cultural heritage. However it needs other ‘tools’ to help maintain and sustain this sense of cultural pride, even using it to advantage towards a sustainable development strategy, both nationally and regionally.



Table 4.1 Assessment of Festival Performance

Level	Objectives	Indicators	Assessment
<p>Festival objectives</p> <p>Is the festival achieving the purpose and objectives for which it is intended?</p>	<p>Encourage awareness of a collective voice</p> <p>Foster the protection of cultural heritage</p> <p>Explore and encourage the creation of new dynamic arts</p> <p>Cultivate global awareness and appreciation of Pacific arts and cultures</p> <p>Promote our traditional languages</p> <p>Value the wisdom of our elders</p> <p>Support the aspiration of our youth</p> <p>Advocate a culture of peace through dialogue with the culture of the Pacific</p> <p>Promote cultural development within the social, economic and political development of our countries</p> <p>Encourage indigenous peoples of the Pacific to continue their efforts for recognition</p>	<p>Levels of satisfaction amongst stakeholders:</p> <ul style="list-style-type: none"> • peak bodies (CPA, SPC, UNESCO) • government agencies • organising committees • community arts organisations • festival participants • private sector 	<p>Overall, the festival is regarded as an important cultural event in the Pacific. It has widespread support from governments, arts organisations and communities.</p> <p>For some countries, it is the premier cultural event, while for others it provides an opportunity to engage more closely with the region. The festival has only a limited profile internationally; it remains primarily an event for Pacific peoples.</p> <p>Artistic and cultural objectives are more easily achieved than those concerned with protection of cultural heritage, which often depend on a range of factors external to the festival. The festival could be more useful as a means of promoting awareness of cultural protection and sharing information on international practice.</p> <p>During the festival performance and showcasing of arts and culture are generally more prominent than artistic exchanges and cultural/technical development.</p> <p>Stakeholders are comfortable with the current festival objectives, although some feel they could be amended to better reflect the nature of the contemporary festival in</p>



			<p>the post-colonial era.</p> <p>Representation by women and youth on organising committees and in festival events could be increased through targeted policies and strategies. Invitations to participate could be extended beyond country delegations.</p>
Attribute	Questions to be answered	Indicators	Assessment
Relevance	<p>Is the festival consistent with international conventions on preservation of intangible cultural heritage?</p> <p>Does the festival support national and regional policies and objectives in culture and heritage?</p> <p>How well does the festival address the needs of participating countries? Is participation and interest increasing among:</p> <ul style="list-style-type: none"> • governments; • the arts community; • women and youth; and/or • the private sector? 	<p>Assessment of festival performance against convention principles</p> <p>Inclusion of festival in national and regional cultural strategies</p> <p>Level of participation and contributions from governments, community organisations and other stakeholder groups</p>	<p>The festival could be made more relevant to international conventions through encouraging activities associated with protection of cultural heritage. Taking such an initiative will require improved planning and engagement by bodies such as UNESCO and SPC, and access to additional funding sources and technical expertise to assist festival host countries.</p> <p>Governments include the festival as a major component of their contribution to arts and culture. The festival remains highly relevant in the promotion, performance and understanding of arts. The strength of this role varies from country to country, and is more important for smaller countries with a limited domestic arts scene, and for territories that have fewer opportunities for engagement with the rest of the region.</p> <p>Interest in the festival remains extraordinarily high across all groups, and actual participation is limited only by the funds available from governments. Further opportunities</p>



			<p>for diversifying the funding and sponsorship base need to be explored. The needs of women and youth are not always addressed at policy level, but are often incorporated in practice.</p> <p>Festival organisers might consider inviting participation from non-state arts organisations and individuals, in addition to official delegations.</p>
Effectiveness	<p>How well has the festival met its objectives:</p> <ul style="list-style-type: none"> • regionally • nationally • festival by festival? 	<p>Level of satisfaction within peak bodies (CPA, SPC, UNESCO)</p> <p>Level of satisfaction within national organisations</p> <p>Numbers of participants and spectators versus forecast</p> <p>Extent of publicity/coverage generated</p> <p>Levels of satisfaction among other stakeholders</p>	<p>The festival is essentially a celebration of the Pacific Island region, and seeks the participation of Pacific Islanders. In implementing this focus it has been very successful, and is rated extremely highly by regional governments, participants and the community. There is considerable evidence that the festival promotes greater regional understanding and cooperation through its inclusion of a range of countries and territories that are not always represented at other regional events and meetings.</p> <p>Attendees have been very satisfied with festivals, from both personal and artistic points of view. Participation rates are high and are increasing, although total participation figures depend ultimately on the ease of travel to the host country and government budgets. For smaller countries and territories, it represents the only festival where artists can participate with their peers. For larger countries, it remains the most important festival of its kind. Greater opportunities for artistic exchange at the festival have been requested.</p>



			<p>The festival has been improving aspects of promotion and publicity, although it has lacked any coordinated or concerted effort to attract spectators from outside the host countries. Links to tourism and economic development/poverty reduction have been limited and could be further improved.</p> <p>Artistic and cultural objectives have been achieved successfully. Less successful has been the value of the festival in promoting the protection of cultural heritage. Performance and showcasing of arts and culture are generally more prominent during festivals.</p>
Efficiency	<p>How well has the festival been organised and conducted?</p> <p>Are governance arrangements, roles and responsibilities clear? Is decision-making effective?</p> <p>Are there opportunities for further diversifying funding sources?</p> <p>Are any further organisational improvements possible?</p> <p>How can funding arrangements/projects for</p>	<p>Extent of learning and improvements from festival to festival</p> <p>Levels of satisfaction with festival organisation, funding and administration</p> <p>Funding breakdown for each festival</p> <p>Comparison with regional and global best practice</p> <p>Effectiveness of participation programmes</p>	<p>Participants generally hold festival organisation at host country level in high regard. Most concerns have related to logistics and communication.</p> <p>The roles of CPA, SPC and national organising committees are fairly clear. The major problem identified is lack of a permanent festival office with associated resources. The four-year gap between festivals has led to a loss of 'organisational memory', and many organising committees have had little or no access to external advice and support. SPC's development of an organisers' handbook has been welcomed. A participating delegation handbook is also suggested.</p> <p>National organising committees feel that they had enough flexibility; however the most limiting factors on</p>



	<p>encouraging and promoting participation be improved?</p>		<p>their activities are the size of the budget, and the timeliness and availability of funds to assist in planning and implementation. The need for good communication with incoming delegations is one of the major issues.</p> <p>Sources of festival funding should be more diversified, and partnerships with the private sector further developed, particularly at regional and international levels. Levels of local sponsorship are usually limited.</p>
<p>Impact</p>	<p>What have been the long-term benefits of the festival for:</p> <ul style="list-style-type: none"> • regional cooperation; • host countries; • participating countries and territories; • regional bodies; • community organisations; • women; • youth; • tourism; and/or • the arts industry in the Pacific region? <p>How can the festival promote the profile of the Pacific in terms of intangible heritage and traditional knowledge?</p>	<p>Changes to arts and culture, including:</p> <ul style="list-style-type: none"> • regional and national policies and strategies • infrastructure • international and domestic funding arrangements • capacities of the Pacific arts industry <p>Range and types of festival activities over time</p> <p>Increase in the number of people engaged in arts and culture in the region</p>	<p>The festival has assisted in promoting regional cooperation, particularly through the inclusion of 27 countries and territories, many of which do not participate in other regional events. Links to other regional organisations and programmes are not well developed, and could be further explored to maximise use of available resources.</p> <p>The major benefits to host countries include the greater awareness of arts and culture domestically, and the ‘entertainment value’ of the festival to the community. These impacts are primarily temporary in nature, and need to be followed up with changes to arts policies and programmes. Some infrastructure improvements have also been made.</p> <p>For host and participating countries, the festival has had some impact on the technical development of performers and artists. However, to support both individuals and emerging artistic networks, it could do</p>



	<p>Is there a role for addressing issues of intellectual property, particularly related to traditional knowledge?</p> <p>In regard to sustainable development, has the festival produced a discernible benefit in terms of increasing social stability, providing income-generation opportunities or improving livelihoods?</p>		<p>more in promoting artistic exchanges.</p> <p>The festival is considered to have little impact on tourism numbers for host countries; however, the festival itself could be used more effectively in regional promotion of both trade and tourism.</p> <p>To date, the festival has increased awareness of intangible cultural heritage and intellectual property/traditional knowledge (mainly through the symposium series). Such awareness could be increased further by promoting specific activities at future festivals.</p> <p>Due to the 'one off' nature of the festival, it is difficult to assess its effect on social stability and livelihoods. The festival will, in general, have only a marginal impact in terms of household income.</p>
<p>Sustainability</p>	<p>How well have the benefits of the festival been sustained over time?</p> <p>What kinds of activities initiated by the festival are continuing at national and regional levels?</p> <p>Are the governance arrangements effective and still operational between festivals?</p>	<p>Continuation of related activities (and arts and culture 'knowledge') from festival to festival</p> <p>Number and extent of continuing festival-initiated activities, by country/territory</p> <p>Extent of continuation of management and</p>	<p>Generally, without changes to domestic policies and funding for arts programmes, the benefits of the festival are only temporary for host countries.</p> <p>The festival has assisted in promoting the development of artistic networks and exchanges, but in an ad hoc manner. This area can be emphasised more strongly in future events.</p> <p>The lack of a permanent body responsible for the festival means that many benefits are not consolidated. CPA meetings are infrequent and SPC lacks resources to</p>

Evaluation
of the
Festival of Pacific Arts



		coordination festivals	between	sustain knowledge and otherwise provide support to host countries. The existence of the festival does, however, provide a focus for many countries in the performing arts, and is a 'target' to aim for via domestic festivals and other events.
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The objectives of FOPA (as promulgated by CPA) are generally consistent with the basic principles on the safeguarding of intangible cultural heritage,³⁸ particularly in respect to promoting the value and appreciation of culture and identity. The evaluation team found that the four-yearly showcasing of artistic talents and cultural expressions of various categories can help generate appreciation of and respect for various forms of ICH. With follow-on at the national level, an enhanced awareness of the value and importance of ICH can be used to drive policies and other reforms associated with its safeguarding and promotion. According to the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, 'safeguarding' means ensuring the viability of the intangible cultural heritage through measures including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission (through formal and non-formal education) and revitalisation of various aspects of such heritage.³⁹

The evaluation team found that, on its own, the festival is limited in what it can do towards implementing these measures. Certainly it contains the potential to be better integrated with other national and regional strategies and cultural programmes in a coordinated action plan to safeguard ICH, which may well be the long-term plan of the CPA. Nonetheless at the time of the evaluation, any such coordinated strategy was not immediately evident. Similarly UNESCO funding for the festival is restricted to the Participation Programme, which is used mainly for covering the costs of travel for some delegations. Moreover, not all countries and territories are able to access UNESCO funding. It may be more effective for these funds to be directed towards specific festival activities that target preservation of ICH.

The identification of forms of ICH that are in danger of erosion provides a focus for specific safeguarding activities. By constantly reviewing and updating artistic categories, the festival offers the opportunity to highlight these areas and perhaps encourage their revival. There is evidence that this kind of activity is happening, although not in a structured way. The tasks of identification, along with the documentation and scholarly research that go with it, require technical expertise and resources. This is an area where more support could be provided through UNESCO and SPC. For example, the practice of making inventories of significant items of ICH can lead to their inclusion in UNESCO's Masterpieces of Oral and Intangible Heritage for Humanity, one of the benefits being access to further funding resources and international recognition.

³⁸ From Article 1 of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, the purposes of the Convention are: (a) to safeguard intangible cultural heritage; (b) to ensure respect for intangible cultural heritage of the communities, groups and individuals concerned; (c) to raise awareness at the local, national and international levels of the importance of intangible cultural heritage, and of ensuring mutual appreciation thereof; and (d) to provide for international cooperation and assistance.

³⁹ UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, Article 2.3.



To date, two items from the Pacific region have been inscribed on the list: the *lakalaka* dances and the sung speeches from sand drawings of Tonga and Vanuatu.

The evaluation team found that although interest in particular ‘endangered’ activities is generated during festival time, such interest is not usually sustained due to a lack of organised programmes and resources. For instance, skills in navigation and traditional boat-building tend to attract considerable attention during the festival. This interest could be capitalised on through in-between festivals workshops and regional exchanges between boat-builders, for example. Similarly, the transmission of specialised skills such as weaving of fine mats, carving, tapa-making and tattooing could be formalised at national level with a view to deriving economic benefits from these creative industries. This focus for activity would be in line with the view that ICH is compatible with sustainable development, and even promotes it. The evaluation team notes that traditional crafts of weaving and carving are being included in some school curricula, as are traditional dancing and singing.

Canoes and navigation

The arts and sciences of canoeing, sea travel, and deep sea exploration are specialties of Oceania people. To the Pacific islanders, voyaging and canoeing are part of their everyday livelihood associated with fishing and are therefore utilitarian in nature. Moreover, voyaging in Samoa particularly facilitates sharing of all aspects of culture, connections with blood relatives, and challenges of warfare.

Although time and development has changed the means of and declined long-distance voyaging, it is celebrated and its knowledge and skills are being taught to the young by most Oceania groups. The hosts of the 10th Pacific Arts Festival wish to provide the opportunity for Pacific voyagers to continue reviving skills and strengthen what is left. A boat shed specially built at the festival site is the forum venue for voyagers. We hope that by the end of this festival, voyagers will continue to strengthen networks that have existed amongst Pacific.

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The festival has not contributed in any significant way to the protection of intangible cultural heritage from commercial exploitation. It is not known if the Pacific Model Law for the Protection of Traditional Knowledge and Cultural Expressions (2002)⁴⁰ has been implemented with any success.

⁴⁰ The Model Law aims to protect traditional ownership rights to traditional knowledge and expressions or culture and to allow tradition-based creativity and innovation including that made for commercial use, subject to the prior and informed consent of traditional owners, and with benefit sharing. Consent is facilitated through a National Cultural Authority. Some features of the Pacific Model Law that may be of use for protecting rights at the festival include that: (a) recognition is given to cultural rights of traditional owners and



The evaluation team notes one disgruntled comment from Papua New Guinea about the Palauans' appropriation of the Kambot storyboard during the 9th FOPA. One potential area where the protection of traditional knowledge may become a bigger issue is in the documentation process. The resulting products, films or recordings are potential targets for commercial exploitation and should be subjected to copyright laws. Awareness of protection of traditional knowledge and cultural expressions has been promoted in symposiums held during the festival.

Another area where the festival has been less successful is in the promotion of indigenous languages. This shortfall is evident from survey responses, which gave the festival a relatively low rating for meeting this objective. Given the variety and range of languages in the Pacific (especially in Melanesia), and the nature of the festival, it is doubtful that festival events can ever be a significant instrument in their preservation. However, festival programming should be able to accommodate artistic and cultural expressions in Pacific languages. The evaluation team understands that at one festival, a dramatic performance intended to be made in Melanesian pidgin was instead presented in English at the request of festival organisers.

In terms of preserving intangible cultural heritage, in what areas do you think the festival should concentrate in future?

'Language – everything stems from here that is, we use language to create chants, legends, stories, etc.'

'Language is used for making up songs which accompanies our dance movements, etc.'

'Mainly the Language area. The promotion of the different Languages across the region.'

'Nauru believes in promoting one's language as language is the ORIGIN of one's makeup and heritage. From language develops all other areas of cultural heritage and we need to ensure that our Languages are HERE TO STAY as a PERMANENT part of our lives. Festival should have a dedicated arena for promoting the Languages of the Pacific, like is currently being done for arts & craft, tattooing, cooking etc We need to promote the use of our languages – maybe start by having a recording of all our words of welcome/greetings and goodbye taped into a disc for playing over the loud speaker at the opening ceremony and for the farewell ceremony. We could have the voices of individuals from each country to ensure that accents and words are pronounced rightly.'

Respondents from Nauru

prior informed; (b) consent is required before reproducing, publishing, broadcasting or adapting traditional knowledge and traditional cultural expression; (c) it is an offence to treat cultural material in a derogatory manner; (d) there are provisions for respecting sacred material; and (e) some terms relate to moral rights of attribution and integrity.



4.3 Building International Cooperation and Cultural Networks

The Festival of Pacific Arts remains the paramount event for building international cooperation and cultural networks for Pacific artists. Generally the evaluation team has found Pacific peoples believe art is the essence of creativity and innovation and is central to living in the Pacific Islands. Through their artistic expressions, traditional or contemporary, Pacific peoples connect with their ancestors while upholding their dignity, sense of identity and place in their communities and in the region as a whole. The festival provides opportunities to develop artistic skills and new dynamic arts, establish cultural relations, and build future networks for arts enterprises.

The rise in the number of participants reflects the increased demand among artists to be part of the festival since its inception in 1972 (see Figure 4.1 above). Interviewees believe that the festival is a venue where artists can be seen and heard as individuals, promoting ‘one voice’ for the region. Arts and culture are a significant component of Pacific life and, while other events can promote a regional identity, they do not always include a place for artistic expression. Further, Pacific artists and performers, due to geographic and financial isolation, tend to have limited contact with colleagues and fellow professionals in other countries and territories. Thus FOPA provides one of the most important opportunities for artistic development.

In relation to artistic collaboration and building international and cultural networks, the evaluation team considers that the festival has been successful in:

- ◆ providing an opportunity for both individuals and groups to show their work;
- ◆ bringing artists together where they can develop collaborative work; and
- ◆ building a network through ‘chance meetings’ for future artistic developments.

The evaluation team has found some positive stories on building international and cultural networks. For example, New Caledonian M. Sarimin Jacques Boengkih reports that, since becoming part of the festival, the Tjibaou Cultural Centre now collects and buys more art from the Pacific Island region. In addition, information sharing within the cultural institutions, through the Pacific Islands Museum Association (PIMA) and other networks, enables monitoring of illegal art trafficking within the region. He says that in the past, when there was no relationship between people and Pacific Island cultural institutions, many heritage objects were taken out unnoticed. M. Boengkih gives an example of how the situation has changed: art objects that are part of the national heritage in Solomon Islands disappeared in the aftermath of the recent civil unrest but were found in shops in New Caledonia and those identified as stolen were sent back to the Solomon Islands National Museum.



In another positive example of networking, 22 representatives from seven Micronesian states⁴¹ attended a Media Training Project to learn more about filming. In this workshop, supported by SPC and the Palau Festival Organising Committee, film artists learned new skills and strengthened their contact networks. At the end of the Media Training Project, the team produced six documentaries, as well as providing full and live coverage of the 2004 festival. These documentaries were then shared with the rest of the participating countries.

The evaluation team found a general concern among many artists is that the isolation of the Pacific Islands and poverty of their communities mean that development of the arts sector is low down in the list of government priorities. Building regional and international relationships for artists is therefore very important to strengthen partnerships that support artistic endeavours. The Pacific Arts Alliance (PacAA), although not a direct product of the festival, was an idea that grew out of a move to address the lack of avenues for artists in the region. At the most recent festival (American Samoa 2008), an artists' forum was held and there is considerable potential for FOPA to utilise some of the emerging networks of performers and artists in future events.

In relation to artistic collaboration and building international and cultural networks, the evaluation team considers that the festival has been less successful in relation to:

- providing space and time for artists to interact in both formal and non-formal activities;
- linking artists and their work to regional organisations; and
- creating avenues to foster international cooperation and establish cultural networks.

Non-formal collaboration

This always happened at meal times. We could not miss it. The Cook Islanders started it and then we all joined in. It became a non-schedule event that we all looked forward to and enjoyed so much. No one wanted to miss the meal times, but not just because of food. We met a lot of people that way. Some, we would have never ever met, because the schedules for performances were in different times and in different places. We only knew people we lived next to or people we performed after or before.

Respondent from Palau

⁴¹ The seven are: Palau, Kiribati, Nauru, Guam, Northern Mariana Islands, Marshall Islands and Federated States of Micronesia.



It is important for the festival to be linked to key organisations in the Pacific such as PIMA and PacAA. Both are well established and share a commitment to promoting and safeguarding Pacific arts and culture. Even though performing arts remain the largest component of the festival programme, various forms of other art and art practice⁴² have become significant parts of the festival and create opportunities that need to be nurtured in order to establish those forms more securely. Regional relationships are built, and a few develop further into permanent bodies such as PacAA.⁴³ Some collaborative work at the festival ends there, but even the process of creating a joint work of art⁴⁴ during the festival has many benefits. For example, through contributing to this joint work participants gain a means of sharing different experiences and an informal forum for discussion, and it is an opportunity for younger artists to learn techniques from master craftspeople. Any works produced can also provide the host country with a permanent memento of the festival.

The evaluation team has found that many artists were critical of the lack of time allocated to dialogue, in-depth discussions and sharing of new artistic developments at festivals. Providing non-formal spaces where artists can meet is another way of enabling participants to network and build regional cultural friendships. The random performances at meal times at one of the messes in Palau 2004 saw delegates from various countries rushing up to the floor to enjoy themselves and be part of the dance, without additional pressure to perform. In addition to the lack of space for interaction between performers, craftsmen and women offer criticism regarding their own place at the festival (see comment box that follows).

Bringing in new ideas

Artists need more time for workshops; exhibitions, symposiums, collaborative work and just sharing and building friendships. We rush everywhere, with no sense of cohesion. It is all about shows and nothing meaningful. The festival needs to have a template where certain core programmes are locked into a permanent programme every four years. Contemporary cultural issues, new projects, ideas, and cultural networking can then be given more time and priority.

Respondent from Fiji Islands

⁴² The range of activities includes: contemporary visual and performance arts; literary arts; applied arts (traditional crafts) such as weaving, carving, tapa-making and tattooing; canoeing and navigation; architecture; healing arts; culinary arts; natural history; traditional skills and games; and symposiums.

⁴³ The Pacific Arts Alliance was formed in 2005 by Letila Mitchell (Fiji Islands) and Anton Carter (New Zealand) in view of the 'lack of' organisations for Pacific artists. In 2005 PacAA became a member of UNESCO and in 2008 held its first AGM of core members at the Pago Pago festival.

⁴⁴ For example, the 'Peace Mat', which was several metres long when finished, was woven by weavers from all Pacific delegations and donated to the Belau Museum after the 2004 festival.



Craft enterprise remains one of the largest untapped industries in the Pacific. The festival can provide an avenue for craftsmen and women to develop a regional cultural industry network. Most festivals provide a space or a *fale* for the weavers, carvers, tattooists and tapa-makers to demonstrate and sell their work. The evaluation team was told that this is an opportune time to run workshops for craftspeople, and assist them to engage with members of the public and/or other international artists to learn new skills, share tools and exchange ideas. Through linkages with crafts sectors and trade offices in various countries (such as those administered by the Pacific Islands Trade and Investment Commission – PITIC), festival participants can take advantage of trade opportunities through the Pacific Island Countries Trade Agreement,⁴⁵ PacAA’s Pasifika Market Development project⁴⁶ and other regional networks to develop trade and artistic projects. Interviewees also raised concerns about lack of supporting and follow-up mechanisms to assist them after the festival. See also the findings in Section 4.7.

Increasing artistic exchange

Concurrent with the two definitions used to describe artistic expression – traditional and contemporary⁴⁷ – there are also considered to be two general types of artists included in country delegations:

1. *Traditional artists* consist mainly of community and village groups. They might come from certain geographic areas or language groups, like Papua New Guinea’s Trobriand Island dancers and the *meke* dancers from Fiji Islands. Dances, songs and expressions are indigenous to their community and are often used for traditional rituals and festivals. The term ‘traditional artist’ also covers carvers, weavers, storytellers, tattooists and traditional healers.
2. *Contemporary artists*, also referred to in the Festival Guidelines as ‘professional performers’, include groups who perform regularly or commercially within their country or territory. These are mainly established performers, and may consist of groups from a particular institution or government department. For example, Tonga has in the past promoted its Teachers College Group. In fields outside performing arts (such as visual arts), contemporary artists are probably less well represented

⁴⁵ PICTA establishes free trade in goods between Forum Island Countries.

⁴⁶ One of two major development projects undertaken by PacAA to promote craft industries in the Pacific.

⁴⁷ In this report, these terms are used in the sense that most respondents perceive them.



How would you improve your cultural opportunities?

We had a lot of interest in our crafts. I am representing many women in our community that make *bilum* dresses, *bilums*, baskets and other crafts. We found that it was difficult to follow-up on our orders when we returned from Pago Pago. We don't get help and assistance from our own government. We need Internet access to talk to buyers and other people we have met at the festival in order to trade.

Respondent from PNG

As noted above, discussions during the evaluation have revealed that both 'traditional' and 'contemporary' artists feel that there is a lack of opportunity for ongoing dialogue, exchange, sharing and collaboration once performances are over. In order to meet the festival objectives, more time must be given to artists either after performances or by programming *toktok* (conversation) sessions to enable more dialogue. Master classes could also be offered where senior artists could mentor younger counterparts in technical skills, or in presentation/marketing and further developing networks. It was also suggested that festivals could include scope for preparing and rehearsing joint performances involving representatives from all participating delegations, which could be presented at the closing ceremony.

Actioning these suggestions requires more careful planning by the organising committee. Importantly, too, it requires programming and making resources available, as well as providing time and a venue for artists and performers to meet between activities. Festival participants noted with enthusiasm events such as joint activities (e.g. the Peace Mat in Palau), and more relaxed opportunities to share experiences and work on performance (e.g. the jam house in both Palau and American Samoa).

A further advantage of developing artistic networks will be a consequent improvement in the effectiveness of festival activities. The festival organisers can use regional networks of visual artists, craftspeople, experts in traditional skills and so on in planning and preparing for events. This assistance will take some of the organisational pressure off host countries. As well, in the period between festivals such networks can provide a resource for technical advice, training and mentoring for younger artists.



4.4 Inclusion of Youth and Gender

The festival is considered a major event for many Pacific Islanders, especially those that are reliant on traditional ways of living. For the many Pacific Islanders who do not get other opportunities to travel, the festival allows for exposure to other countries, territories and cultures, as well as the opportunity to meet people to exchange artistic skills and knowledge and establish regional friendships. All evaluation respondents rated these features of the festival highly. Youth and women make up a large proportion of festival delegations from the range of countries and territories; some countries rely entirely on younger performers for demonstrations of their culture.

In Kiribati, for example, most dancers chosen for the festival are aged 17 to 25 years. The evaluation interviewees stated that to be part of the festival delegation and performing group is the greatest moment for their family and community. To send participants to the festival, the government pays the basic costs and Kiribati families gather and raise funds for the balance of the costs. Costumes, new clothes and travelling necessities are either borrowed or contributed by family members. The festival itself is an event in which many are proud to participate. Unless involved in the national organising committee, many participants have only limited chances to participate in festivals. The rotational system for host countries also means that most spectators see the festival once in a lifetime.

Most national organising committees say that, although there are no prescribed policies, they aim to have a balance in their festival delegations, including younger and older performers and artists. Similarly, the types of activities included in the festival mean that women are incorporated in performing arts groups and in other activities, notably performance, applied arts such as weaving, tattooing and tapa-making, healing arts and culinary arts. An assessment reveals that, even though youth and women make up a large part of each delegation and participate in a number of these events, there are no specific policies articulated for youth and women in regard to selection or festival programmes, and the festival objectives mention youth but not women.

The Millennium Development Goals⁴⁸ and regional and national development plans stipulate greater participation and opportunities for women. Women in the Pacific contribute substantially to the production of arts and traditionally hold important positions, practise valuable and rare skills and have unique *Kastom* roles that are vital to their communities. Some of these skills and practices are under threat of disappearing. It is important that, as well as featuring weaving and tapa-making, the festival programme expands the scope of women's art to include intangible cultural heritage practices.

⁴⁸ United Nations. 2008. The Millennium Development Goals Report. New York: United Nations.



For example, the Vanuatu Cultural Centre has documented some reef protection systems that are exclusive to and carried out by women. The Women's Traditional Marine Tenure Project⁴⁹ encompasses sustainable management of Vanuatu's nearshore marine resources and safeguarding the traditional knowledge, systems, tools, belief systems, animals and plants and many other associated aspects, at the community level. Such intangible practices can be shown through exhibitions of collections, lectures on how it is done, photography and collections, and discussions in symposiums.

Younger people

We need more young minds in the management and the organisation of the festival. The youths have to be involved in decision-making in order to articulate their aspirations and future in this festival. It will give them ownership to [of] the event and make them appreciate the value of their culture and heritage.

Respondent from Fiji Islands

If the role of FOPA is to ultimately protect against the erosion of intangible cultural heritage, then the festival has missed an opportunity to play a larger role in this area by highlighting the work undertaken by women. This lack of gender inclusion has been noted in a range of studies on the history of the Oceanic arts, and it would be a pity if the festival also followed this road.

Fred Kleiner has noted:

Given the prominence of Men's House and the Men's Initiation in so many Oceanic societies, one might conclude that women are peripheral members of these cultures. Much of the material culture – ancestor masks, shield, and clubs – seems to corroborate this. In reality however, women play the most crucial roles in Pacific societies, although those functions may be less ostentatious or public than those of men. In their significant contributions through exchange and ritual activities, to the maintenance and perpetuation of social networks upon which the stability of village life depends, women are important producers of art.⁵⁰

In Kleiner's view, one of the reasons that scholars have overlooked women's contribution in all Oceanic life is that early male travellers collected mostly weapons and items that reflect war and aggression. The majority of collectors were men who collected mostly from men.

⁴⁹ See http://www.vanuatuculture.org/site-bm2/women/030805_womenstraditionalmarinetenure.shtml

⁵⁰ F. Kleiner. 2000. Women's roles in Oceania. In: Gardner's art through the ages, a global history, Vol 2. Fort Worth: Harcourt College.



The many roles and places of women in Oceanic societies continue to support and uphold day-to-day living, rather than assist in making war. Within this setting, women in the Pacific make significant, although often ignored contributions to the arts.

Although the evaluation team was unable to draw on many ‘pro women and youth’ examples from the festivals, Palau (in 2004) was the only country that had an equal or greater number of women than men on its festival organising committee and subcommittees. The organising committee also included younger (aged 22–25 years) members of the community. Having women and youth involved in decision-making leads to the inclusion of a greater variety of activities in the festival programme. For example, in Palau the healing arts programme included the *Ngasech*, a special demonstration of a first birth ceremony⁵¹ that is unique to Palau and an endangered cultural practice.

How did you include youth in the festival?

Palauan youths were involved in the organisation, participation and traditional processes, such as canoe-building in the 16 states. Each tribe when given funding to build canoes were encouraged to include the younger generation in the process to learn protocols and customs relating to finding a tree, falling the tree, rituals for these processes and how to carve the canoe and rituals for the completion of it.

Respondent from Palau

The evaluation team believes that the CPA needs to readdress the role of youth and women in the festival and include some of their important skills and practices that need to be safeguarded. The question of age and whether children should participate has also been raised in this evaluation, as has the question of the appropriateness of the current age limit, particularly if younger artists are going to learn from their elders. The evaluation team has learned that one of the reasons Vanuatu did not participate in the 10th FOPA in American Samoa (2008) was that a younger group of performers was not permitted to attend.⁵²

4.5 Economic, Social and Cultural Benefits

Economic benefits

The economic benefits of the festival are extremely difficult to quantify. Expenditure records of host countries relate primarily to the immediate financial costs and benefits of festivals, rather than the overall economic impact.

⁵¹ Subcommittee Healing, A compressed report on the hosting of the 9th Festival of Pacific Arts, Belau, 2004, p. 48.

⁵² However, financial considerations, including insufficient funding, were the primary factor in the decision against sending a delegation from Vanuatu.



Of course, the ‘value’ of arts and culture is a continuing debate within economic circles, and its measurement can be problematic, especially where the sector is not included properly in national accounts⁵³ and where multiplier effects are not taken into consideration. The evaluation team is unaware of any assessments of the festival’s economic benefits to the wider community in either host or participating countries and territories. No cost–benefit analysis has been undertaken, despite the considerable outlays of government funds in all cases. Government respondents, however, indicated to the evaluation team that hosting the festival had indeed been ‘worthwhile’. Moreover, there appears to be no reduction in the number of countries and territories wishing to host future editions of the festival, indicating that Pacific Island states consider that the benefits, however difficult to measure, outweigh the costs.⁵⁴

The evaluation team did find tangible support for the general view that the festival has some positive economic outcomes for host countries. Interviews with national organising committees, private sector representatives and community arts organisations indicate that economic activity – notably government expenditure and consumption – increases in the lead-up to and during the festival period.

In the lead-up to the festival, such economic activity can include:

- construction of and repairs to public infrastructure;
- supply of equipment and materials for festival events; and
- investment in arts and culture programmes in the community or through schools.

For many host countries, respondents report that the festival was an opportunity to bring forward expenditure on vital infrastructure, such as in upgrading school buildings used for accommodation, sealing roads, and repairing buildings and sites used for festival venues.

⁵³ Refer, for instance, to: SPC. 2003. Progress Report on the Economic Value of Culture. Background Paper 4 to the 4th Meeting of the Executive Board of the CPA.

⁵⁴ In PNG, individual delegation members fund most of their own costs. Despite this heavy financial cost, demand always exceeds the number of places available.



Benefits for Samoa

Some of the long-term benefits that Samoa derived from hosting the 7th FOPA in 1996 were: the renovation of school buildings that were used to accommodate festival participants; the sealing of roads at the festival grounds; the installation of permanent lighting at Apia Park; the building of a new stage at the waterfront, which is still in use for promoting the performing arts; and the renovation of a large Samoan *fale* as the central venue for the Festival Village. These improvements were timely given that Samoa was at that time still recovering from cyclone damage incurred in the early 1990s. A marked increase in commerce was also reported as local businesses responded to government tenders for supplies, renovations and construction works.

At the time of the festival itself, the presence of over 2000 participants plus additional visitors in the host country has a significant, although temporary, impact on the local economy. Beneficiaries include local businesses that are contracted to perform festival services, suppliers of accommodation and food, transport services and other elements of the tourist industry. The sale of handicrafts and souvenirs is also important for local businesses, some of whom may be involved officially in festival licensing and other concessions (see below).

The evaluation team also examined the issue of economic benefits to artists and other cultural practitioners. Again, the festival itself can provide only a temporary outlet for the sale of handicrafts or visual arts items. At festivals, handicraft producers have been able to earn a significant income, which can offset the costs of attendance. For some countries and territories, this earning potential is an important factor in deciding to attend and in determining the make-up of their delegation. Even though handicraft producers frequently sell all the stock in their booths at the festival, festival organisers and those working at a regional level have yet to fully appreciate the extent of this benefit. The trade in traditional arts and handicrafts is a significant source of income in the region, particularly for women.

A more important benefit, which is perhaps more sustainable than handicraft production and sales at the festival itself, is that the festival enables the creation of networks and contacts for Pacific artists with outside galleries or other long-term markets. Although a number of individual artists have benefited by this means, the festival does not take a systematic approach to harnessing this benefit.



The tourism sector seems to have gained no real or significant benefit. The sector does not use the festival to any significant extent in a broader promotion of arts and culture beyond the Pacific artistic community, and hosting the festival has only provided a marginal increase in tourist revenue (i.e. other than revenue from festival participants).⁵⁵ National tourism authorities have been involved in festival planning and organisation, given their expertise in handling an influx of visitors. There are considerable logistic and scheduling problems in developing a tourist industry around the actual festival, given the strain placed on local transport and accommodation services. There is scope, however, for greater use of the festival and its showcasing of arts and culture, in promoting the Pacific at the regional level.

National organising committees report that in most cases, the economic benefits of the festival have been transitory. Infrastructure construction and repairs have tended to be 'brought forward' in the government budget rather than consisting of new expenditure. External financing (i.e. from donor governments or other aid agencies) has been only minor, and it is not clear whether directing it towards the festival meant that other potential investments missed out.

Social benefits

The social benefits of the festival have been significant. Host countries report that the festival brought important changes in awareness, understanding and appreciation of both their own culture and that of their neighbours. In regard to the main benefits of the festival, almost all interview and survey respondents report that participation increased unity among the regional arts community, fostered understanding of the importance of preserving culture and provided a forum for meeting and discussing common issues.

It was reported that the hosting of the festival provides a 'boost' for the local arts and culture sector and draws it to the attention of government, the private sector and the general public. In some cases, this higher profile has led to greater funding for the arts or provided impetus for the development of national cultural policies. The festival can therefore have a catalytic effect – provided that it is followed through with active lobbying and appropriate levels of government funding, once the festival period is over. In Samoa, for example, hosting the festival in 1996 generated a range of initiatives including for a national cultural policy, the national museum, a national cultural centre and national archives, yet only a few of them have been realised at the time of writing.

⁵⁵ In 2004 Palau reported 3000 visitors in addition to the festival delegations, but this figure may be open to interpretation. Other host countries were unable to quantify the number of additional visitors due to the festival.



The mobilisation of the local community is seen as an important byproduct of hosting the festival. The vast majority of festival organisers are volunteers. Respondents report that with the experience of successfully managing the festival, in which the community is involved, comes a feeling of national and local pride which lasts beyond the end of the festival.

Integrating arts into schools

As part of the lead-up to the 10th Festival in American Samoa, the organising committee proposed a specially tailored school curriculum, which the Department of Education then adopted during 2007–08. The curriculum was aimed at boosting students' knowledge and appreciation of neighbouring Pacific communities, particularly in respect to cultural diversity and commonality. Hosting the festival also reinvigorated the teaching of arts within the school system, and increased the attention paid to Samoan culture in the curriculum and in other activities.

Cultural benefits

The festival has assisted in the revival or rediscovery of some artistic and cultural expression. Countries and territories see the festival as a means of raising awareness about and reconnecting with aspects of heritage that are increasingly endangered. The evaluation team heard that the festival provides the only opportunity for practitioners in some artistic and cultural categories to meet and learn. Traditional skills such as boat-building and navigation were mentioned as examples.

For some countries and territories, participation in the festival is an important component of regional identity. For the Kanak population of New Caledonia, for example, sharing their Melanesian traditions with neighbours from Solomon Islands, Vanuatu and PNG is an important feature of attending. In addition, for American Samoans, asserting their traditional culture and demonstrating it to the region are very important cultural benefits, which also have an impact domestically.

Cultural benefits from festivals also accrue to participants – that is, the artists and performers who take part. The evaluation team heard of many instances where individual artists had made connections with their counterparts in other countries and territories and outside the region. These links had helped in terms of professional artistic development and exposure to current practices and broadening of horizons. Increasing the opportunities for exchange at festivals will further strengthen this aspect of arts and culture development.



The Pacific family

The 10th FOPA in American Samoa allowed a number of families to re-establish connections that had been lost for well over a century. Members of the New Caledonian delegation from Lifou were able to trace an ancestor from Samoa, having previously established contact with other relatives from the Cook Islands. These connections dated back to the London Missionary Society days of the 19th century. 'It was the great historical event appreciated by around 10,000 Lifou islanders and more intensively lived by the relatives who knew their family links for the 1870 years of LMS missionary. The Lifou family are now in contact with their Fagatogo brother Sipa Leapai in American Samoa,' wrote a member of the New Caledonian delegation.

In terms of drawing attention to the importance of preserving aspects of cultural heritage (including the intangible heritage), the festival has had mixed success. The emphasis in festivals is usually on performances, many of which are created for entertainment at the expense of cultural traditions (see 'Show versus authenticity' in Section 4.6). Respondents suggest that promoting the value of cultural heritage could be achieved through specific activities, including symposiums on appropriate themes, activities that demonstrate aspects of heritage,⁵⁶ displays of historical artefacts and the development and distribution of a permanent record of the festival and its expressions of regional cultures.

Palau's canoes

In order to revive interests in traditional canoe and navigating skills, the organising committee of the 9th FOPA gave USD 2000 to each state to build its own traditional canoe unique to its area. Each state then had to revive its traditional protocol and systems for building the canoes. Twelve months before the festival, the canoe project was launched, igniting interests across Palau. Hawaiian and Yapese navigators from the Polynesian Voyaging Society were engaged to make a voyage from Yap to Palau to launch the canoe event. Traditional skills in canoeing and navigating have now been introduced into the curriculum in the Palau Community College, attracting navigators from across the Pacific.

⁵⁶ For example, Tonga used the 10th Festival in American Samoa to showcase the *lakalaka*, which is now listed on the UNESCO register of Masterpieces of Oral and Intangible Cultural Heritage to Humanity.



4.6 Artistic Themes and Content

Festival theme

The festival theme developed by each host country is a representation of the aims of the festival. The development of a theme involves considerable thought and discussion among host country stakeholders and festival management, as well as at CPA meetings. It is unfortunate then that the evaluation team heard from host countries that they felt many participating delegations did not take the festival theme into account when preparing their presentations. The evaluation team also understands from a number of respondents that the festival theme is not a factor taken into consideration when selecting performers or artists.

The evaluation team believes that an appropriate festival theme can bring a number of important artistic and cultural issues to the attention of the Pacific arts and culture community. Participating delegations should be encouraged to develop their programmes accordingly. Improving the content of festival activities, emphasising intangible cultural heritage and programming items more effectively are other measures that will help to address the festival theme. Mechanisms for implementing these improvements are discussed in the recommendations in Chapter 5.

Show versus authenticity

Since the festival's inception in 1972, movement, styles, costumes and music have rapidly evolved to create new performances and expressions. Along with the impacts of westernisation and introduced religion on Pacific traditional and cultural values, the introduction of technological mediation and commercialisation of performances for tourism have presented a new brand of performers referred to as 'professionals'.

In various interviews, performers from French Polynesia, while providing great entertainment for festival audiences, were described as 'showy' and too commercialised. More and more, the authenticity of performances at FOPA is being questioned. Respondents frequently raised the issue of whether countries and territories are genuinely showing traditional expressions or are performing purely for 'show'. If entertainment is going to be the primary consideration, then a number of stakeholders have concerns as to whether the festival can protect elements of intangible cultural heritage in the Pacific to the extent that it is expected to.



CPA has agreed that it is up to heads of delegations to define the make-up of their delegation and the style of their presentations. It is usual practice to avoid any arrangement where professionals outnumber traditional performers or where national representation is compromised. At the same time, it is important that those involved in organising a festival inform their audiences about the cultural authenticities of the performing countries and territories, given that many criticisms of what is ‘authentic’ and what is ‘traditional’ come from representatives of other countries and territories and therefore may not be fully informed.

Perceptions of cultural authenticity vary from country to country. There have been criticisms at some festivals (see below) at which host country audiences and other delegations responded with animosity towards bare-skinned performers. The differences in perceptions have caused some hurt feelings between performers and, to a certain extent, damaged relationships between some countries and territories. It is still a major issue for discussion amongst festival organisers and at regional meetings, as evidenced by the debate at the 21st CPA meeting⁵⁷ held prior to the 10th Festival in American Samoa. Unless the issue can be satisfactorily resolved, it will hinder efforts by some countries and territories to sustain their traditional authentic cultures.

Selection of artists and performers

Another issue that affects artistic content of festivals is the selection process. Most participating countries and territories have an internal selection process, and a few use a competitive format. Selection of the members of the delegation is left up to the national organising committee, which is made up in most cases of government officials. Governments see their role as important in ensuring appropriate selection, justified on the basis that they are providing most of the funds for travel. In some cases this government involvement means that performers are chosen from a limited range of groups, sometimes from within government agencies. Other factors that play a role are geographic representation, especially in the larger countries, and domestic politics.⁵⁸

Where a competitive process exists, this has helped to generate domestic interest in the festival and to further the aim of encouraging artistic and cultural expression in the wider community. Competition can be intense, as the number of places in the official delegation is limited by a fixed budget.

⁵⁷ Report of the 21st Meeting of the Council of Pacific Arts, Pago Pago 2008.

⁵⁸ See, for instance, the field evaluation profiles for PNG and New Caledonia in Annex E, where provincial representation is an important consideration.



Other countries and territories select professional performers, already established and performing traditional or contemporary items in tourism operations, or groups that have experience performing at festivals. In Fiji Islands, a national competition (convened by the Arts Council) is run with both contemporary and traditional dancers, from whom participants for the festival are then selected. For countries that are known for authentic traditional dancing such as Palau, Vanuatu and PNG, sending a combined dance group is not politically acceptable as tribal groups differ and a single group could not expect to be regarded as a 'national representation'.

Ensuring representation

Kiribati has faced budget limits but attempts to select a delegation that represents all I-Kiribati. All 25 inhabited islands and atolls of the country cannot be included because of lack of funding. In consultation with the Kiribati Festival Organising Committee, a competition is run in Tarawa, including as many island representatives as possible. Once selected, the final group prepares for the festival by combining dance movements and songs representing all the different islands in a combined series of performances.

This situation raises the question of who determines what represents an expression of 'national' arts and culture, and what is authentic and what is not. Achieving a balance between different categories of artists and performers, and choosing both 'traditional' and 'contemporary' art forms are other factors in selection and in festival programming. The evaluation team believes that for festival organisers to restrict performances and artistic expression based on a subjective assessment of 'authenticity' is not just limiting, it also it poses a problem in meeting the festival's objectives – especially those related to the creation of new dynamic arts and promoting regional cooperation, understanding and friendship.

Professional or traditional, it has to be accepted that perceptions of authenticity will always differ and that the circumstances of the delegation of each country or territory will determine what is brought to the festival. One report on festival performances notes:

... there is no need to deplore the loss of an authentic traditional which was chimeric in (the) Festival context. Rather, it should be considered how to disseminate and listen to the small yet massive voices produced by the Pacific people in performance, with (or without) technological mediation, in expressing their Pacific identity.⁵⁹

⁵⁹ Junko Konishi. 2006. Performance and Mediation: A Historical View of Traditional Music and Dance Presented in the festivals of Pacific Arts 1972–2000. JCAS Area Studies Research Reports 9.



Programming

Many criticisms of the artistic content of the festival are associated with poor programming, such as last-minute changes, wrong venues, and clashes in scheduled performances. It is crucial that the organisers finalise the programme well before the arrival of the delegates. It is the traditional Pacific way to welcome guests and treat them well, especially when they are away from home. By the same token, visitors must respect what is provided for them and, if they have special requirements, must inform the host country well ahead of arrival time. Lack of communication costs money and can also cause ill feelings and misunderstanding.

Information gathered in the evaluation has also shown that with poor programming, host countries fail to make proper introductions at performances. To ensure the audiences are given correct information, it is better to organise each performing delegation to give more insight into their performance after the host country gives a brief introduction. The more detailed introduction would include details of the name of the performance/dance, whether it is contemporary or traditional, the cultural context and meaning, the origin, the likely length, and an explanation of the costumes and decorations if appropriate. This is also an opportunity to mention any issues of cultural sensitivity.

Cultural sensitivity

The evaluation team heard from festival organisers and participants that the especially sensitive issues relate to different interpretations of appropriate dress codes – in particular dancers from Melanesia performing for Polynesian audiences. Incidents arising from differences in interpretation have occurred at various festivals, up to and including the most recent one in American Samoa in 2008. These incidents have led to ill feelings between some delegations and organisers, and have detracted from the overall positive spirit of cooperation and understanding.

The evaluation team believes that this issue has received substantial discussion at meetings of CPA (notably the 21st meeting in 2008), seemingly without a policy decision being made. The evaluation team understands that a great majority of artists and performers from all over the Pacific wish for participants at festivals to be able to express their traditional cultures freely. As a Vanuatu member of CPA notes, his country should not have to face the dilemma of choosing between the rules of a festival organising committee and traditional customs. The issue really relates to audiences, and their lack of understanding of other cultures.



Encouraging new and dynamic art forms

Although principles similar to those suggested above for traditional artists can be applied to contemporary artists, it is worth mentioning that contemporary artists have only been recognised in the last three festivals and that the inception of PacAA in 2005 has ensured a voice for contemporary arts in the festival. The festival is an evolving entity and Pacific contemporary arts will continue to draw from traditions to promote current creativity and innovations. It promotes freedom of expression, imagination and vision and contributes to socio-economics and cultural vitality.

Pacific contemporary art has already found its place internationally and, as the main cultural regional event, the festival should provide equal opportunities for contemporary art. It is also through contemporary arts that the festival objective of supporting the aspirations of youth can be met. In addition, contemporary art contributes to the sustainability of intangible cultural heritage through contemporary expressions.

At the 2004 festival Palau's introduction of various new forms such as culinary arts, literature and films has widened the scope for the contemporary arts, and increased interest among a new audience. The success of this recent development should provide the impetus to provide more space at the festival for new and emerging art forms.

4.7 Integration of Cultural Heritage with Sustainable Development and Poverty Reduction

The festival and sustainable development

In a phenomenon that has been dubbed the 'Pacific Paradox',⁶⁰ Pacific Island countries and territories have a slow growth rate in comparison with developing island states in the Caribbean and the Indian Ocean. Yet countries in all three regions are subject to similar development constraints – geographical isolation, small internal markets, high infrastructure costs, to name a few – while enjoying high levels of basic subsistence, a favourable climate, and a sustained flow of aid and remittances. While explaining the difference in growth rate befuddles the world of economists and development experts, the answer is obvious to many Pacific Islanders – that is, the cultural dimension needs to be better integrated into (economic) development policies. Pacific Island countries and territories vary considerably in land size and in fiscal, natural and labour resources, but most of them share a wealth and diversity of cultural heritage. Following the Brundtland Commission (1987) which spearheaded the movement towards sustainable development with an environmental emphasis, UNESCO was mandated to position culture as an integral part of development following the establishment in 1988 of the World Decade for Cultural Development.

⁶⁰ World Bank. 2003. Pacific Island economies: toward efficient and sustainable growth. Washington, DC.



Then in 2002 the Regional Meeting for Ministers of Culture made a declaration to reaffirm the importance of culture to Pacific Islanders and its integral role in the development of the Pacific region.⁶¹

A four-yearly travelling event like the Festival of Pacific Arts has great potential in promoting culture as a resource in development terms. In the first instance it raises public awareness that culture – in various forms of artistic products and expression – is something to be valued and appreciated, not something to be taken for granted. The festival provides a unique opportunity for arts and culture stakeholders (including government policy-makers, practitioners and interested observers) from around the Pacific region to meet and discuss the value of the culture sector in national development planning and in its contribution to social and economic development.

The evaluation team notes that at the 4th meeting of the CPA's Executive Board in 2003, a progress report on the economic value of culture was tabled.⁶² Further work by UNESCO and others on implementing intangible cultural heritage incorporates the perspective of the productive value of this sector. If the festival is linked more closely to the continuing debate on and discussion of cultural heritage and sustainable development, Pacific island governments, regional organisations, international donors and other stakeholders are likely to take the festival more seriously.

The festival and the Convention on the Safeguarding of Intangible Cultural Heritage UNESCO has shown a keen interest in using the Festival of Pacific Arts as an instrument to help implement principles of the Convention on the Safeguarding of Intangible Cultural Heritage 2003 in the Pacific region. The concept of 'safeguarding' as embodied in the Convention is two-pronged.

First is the more technical aspect of safeguarding intangible cultural heritage from commercial exploitation. This issue has grown in significance with the ease of digital reproduction of images and sounds, and has led to the development of the 2002 Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture (also known as the Pacific Model Law), an initiative of SPC and UNESCO.

⁶¹ Report of the Regional Meeting of Ministers of Cultures, 2002, p. 20.

⁶² SPC. 2003. Progress Report on the Economic Valuation of Culture. SPC Background Paper 4 to the 4th Meeting of the Executive Board of the CPA.



The second aspect of safeguarding is the more diffused notion of safeguarding the ‘authentic’ aspects of intangible cultural expressions from the homogenising effects of a rapidly globalising world. As noted above, the evaluation team frequently heard comments that that the festival ‘showcases’ professionalised cultural performances and products more than it promotes the holistic sense of cultural practice at grassroots level. Many respondents feel that more needs to be done to sustain interest at all levels during the four years between festivals. Supporting income-generating activities for the arts is one way of making culture an integral part of sustainable development. It is also important to give priority to the transmission of traditional knowledge and cultural expressions to younger generations preferably as part of the school curriculum.

An example of income generation – handicrafts

Festival participants welcome the opportunity to market handicrafts (for example, woven goods, carvings, string bags and tapa cloth); many of them depend on profits from these sales to offset travel costs. The handicraft industry is an important income-generating activity in many Pacific island states, particularly for women. The Tongan delegation to the 10th FOPA was highly successful in marketing their woven mats, which they brought in bulk to the festival by ferry. Selling of handicrafts is reported to be one of the major benefits for Tonga in attending the festival to the extent that a smaller delegation attended so that more space was available to accommodate trade goods.

The evaluation team also heard that craft products are almost always sold out before the end of the festival, a clear indication of demand for cultural goods. Although economic benefits are short lived given the one-off nature of the festival, the exposure and experience would have made craftspeople aware of a wider demand for their works. This demand is not limited to those attending the festival. Pacific Islanders living abroad often seek out familiar cultural goods to make them ‘feel at home’ in their new environment. It has been pointed out that this is a ‘living market’ as opposed to a ‘tourist market’ characterised by one-off purchases.

The evaluation team considers that festival organisers could do more to provide future marketing opportunities through trade and craft networks, perhaps involving PITIC in its trade development role. Even without PITIC input, organisers could arrange for information sessions during the festival to brief craftspeople of the existence of organisations like the World Crafts Council⁶³ that could help market Pacific Island crafts internationally.

⁶³ The World Craft Council (WCC) is a non-profit and non-governmental organisation, affiliated to UNESCO, which was established in 1964 at Columbia University in New York. It is made up of five sub-regional groupings: the Asia/Pacific, Europe, Africa, North America and Latin America. It was established upon the principles of promoting world craft and its human values as a fundamental part of cultural life, strengthening



Regionally PITIC offices in high-income markets such as Sydney, Auckland, Tokyo and Beijing could identify potential wholesale buyers and assist in arranging their attendance at the festival.

At the festival itself, these organisations could provide advice and training in the areas of micro-financing and small office set-ups with email, Internet and photocopying facilities; and conduct export workshops for help and advice on quarantine, packaging and other logistical matters including intellectual property and copyright legislation.

On the down side of the marketing of handicrafts, the evaluation team notes that some respondents perceive a decline in the quality of crafts in recent festivals. In their view, festival 'craft villages' now have the semblance of 'flea markets' selling souvenir quality trinkets. Some suggestions to address this issue are for the festival organisers to apply some form of quality control, and/or arrange for a separate section for the demonstration – and selling – of higher quality works. A recommendation would be for festival organisers, perhaps in collaboration with the government agency responsible for cultural development, to implement 'Living Human Treasures'⁶⁴ and associated apprenticeship programmes as a follow-up to the festival to provide for the high-quality end of the Pacific handicraft market. Such programmes would provide artistic leadership and give due recognition to the skills of particular artisans while transmitting those skills to younger trainees.

Making the most of the festival experience

The potential for an export market for crafts remains untapped in PNG largely due to lack of government support and infrastructure. A *bilum* maker who participated in the Pago Pago Festival lamented the fact that she has no access to the Internet which would allow her to follow up on the contacts made during the festival. Meanwhile, Esther who is the coordinator of the Soko Women's Association of East Boroko also attended the 10th FOPA. With the profit made from the sale of her handicrafts, Esther started up a chicken- and pig-raising project for her community.

Craftsperson from PNG delegation

Craftspeople attending the festival are exposed to new techniques, designs and materials and sometimes incorporate these into their work. Any criticisms in regard to the 'authenticity' of works resulting from this practice would be misplaced as traditions cannot remain frozen in one form if they are to survive.

fraternity links among craftspeople, and improving their socio-economic life. WCC Pacific is based in Fiji Islands.

⁶⁴ Living Human Treasures is a UNESCO initiative.



The festival provides a temporary outlet for the sale of handicrafts. To sustain this benefit beyond the festival, some of the measures that need to be taken are to:

- provide training to develop the skills in traditional crafts, especially among women and youth;
- provide training in marketing and pricing strategies;
- provide support in establishing trade networks;
- promote regional cooperation; and
- develop legislation and non-legal measures to implement the protection of traditional knowledge and culture.

In carrying out these measures, consideration should also be given to a healthy balance between the commercial and the domestic or 'traditional' use and value of cultural goods.

4.8 Efficiency and Effectiveness of Festival Organisation and Management

The governing body of FOPA, the Council of Pacific Arts, was established in 1975 to provide policy and strategic direction for the festival. At the same time, SPC was given responsibility for providing secretariat support to CPA. The infrequency of CPA meetings (every two years on average) means that a significant continuing workload associated with festival coordination and administration falls on staff of SPC's Human Development Programme, and particularly on the Adviser for Culture.

Although it is not the purpose of this evaluation to examine the functioning of CPA, it is worth noting that in the four-year period between festivals there is a lack of the policy continuity that would provide direction and support for the festival. Similarly, the lack of permanent resources dedicated to the festival at SPC has had an impact, especially on the capacity to support the host country organising committees and to retain information and knowledge in the period between festivals. Over the years, numerous suggestions for providing a permanent office or service unit for the festival at SPC have been made (see Annex C). A review of the Cultural Affairs Programme in 2005⁶⁵ made a number of recommendations. One of these recommendations was to explore ways of increasing revenue from festivals, a suggestion that had been raised at previous meetings of CPA.

What hosting the festival means

The Solomon Islands Arts Association has been revamped as well as the development of Cultural policy to look at the issues that have never been addressed seriously before. Overall the Culture department has been strengthened with additional manpower and other resources to implement its work programs.

Respondent from Solomon Islands

⁶⁵ Daniel Vinod. 2005. The Cultural Affairs Programme 2000–2005: A review.



In the past, donors have shown relatively little interest in supporting the ongoing funding of a regional event such as FOPA, perhaps because they do not see it as a high priority in relation to economic and social development.

Donors have, however, funded specific activities associated with festival operations – in particular the European Union (EU) provided substantial grant funds for New Caledonia (2000) and Palau (2004).⁶⁶ Though not technically a donor, UNESCO has provided funding for member states to offset the costs of festival attendance through its Participation Programme. The evaluation team believes that donors may be more willing to contribute if the festival could demonstrate linkages between culture and development, much as UNESCO is promoting through various conventions and other international agreements. More specifically the festival should also be able to demonstrate that it has an impact on poverty, through identifying the contribution that arts make to the economy of Pacific Island countries and territories.

Similarly private sector sponsorship of the festival has been limited. A number of governments report that obtaining sponsorship can be quite difficult for the public sector, given domestic legislation and policies. Palau and American Samoa were able to utilise local tax incentives to attract sponsorship, but it was mainly local companies that responded. Revenue generated by festivals is also relatively low as most events are free to attend. Efforts to generate revenue through licensing and branding have been made in an ad hoc manner and perhaps could be improved. Significant returns from ticket sales were achieved in New Caledonia – presumably because organisers could charge for some events based on higher local incomes in that territory. Diversifying sources of income for both hosts and participating delegations is discussed further in Section 4.10.

The evaluation team considers that all stakeholders accept and understand the funding arrangements for the festival itself. That is, they recognise that hosts are responsible for all ‘in-country’ costs (venues, accommodation, catering, transport etc.), while participating delegations are responsible for their own travel arrangements and associated costs. There appears to be no constituency within the region to alter the current arrangements. Most respondents would, however, appreciate advice on extending the range of donors or sources of private sponsorship to offset costs in hosting and attending festivals.

⁶⁶ In 2004 the EU provided EUR 200,000 (around USD 250,000) from the ACP programme to Palau for lighting and technical equipment, and EUR 250,000 (USD 312,000) from the PTOM programme to assist French Pacific territories to send delegations to the festival.



Host country organising committees note that the most significant challenges faced in managing the festival stem from the need for:

- adequate funding support from the host country government (or other sources), including funds that are available early in the preparation stages;
- planning and organisation in advance, with the recommendation that organisational arrangements and budgets are in place at least two years before the festival period;
- access to the skills and knowledge of experienced festival organisers, and/or the opportunity to learn from previous festivals; and
- good regular communication with incoming participating delegations, so that the parties involved can budget for and arrange accommodation, services and programme scheduling.

Host countries welcomed the publication of an Organisers Guide⁶⁷ in 2003. The guide includes a range of best practice and lessons learned which festival organising committees appreciate. Some respondents feel, however, that a useful supplement to this information would be for upcoming organising committee members to make study visits to previous festival hosts or vice versa.

Additional support from SPC for host countries has been available on an ad hoc basis, and is dependent on donor funding. In the past, SPC has funded positions within national organising committees.⁶⁸ However, more recently the organising committee for the 11th FOPA in Solomon Islands has received technical advice on intellectual property⁶⁹ (funded by the World Intellectual Property Organization – WIPO) and on festival planning (funded by the Government of Taiwan/ROC).

For participating countries and territories, the most significant challenges concern how to:

- meet transport costs, which are the limiting factor in the size and make-up of delegations;
- make transport arrangements, which can prove difficult in the Pacific where air travel is the norm; and
- understand the festival programming schedule, and ensure that artists and performers have an appropriate venue with sufficient time and space to prepare and perform.

Host country organising committees have suggested to the evaluation team that an additional handbook or guide for participating delegations would be useful for planning purposes and in improving communication.

⁶⁷ SPC. 2003. Organisers guide to the Festival of Pacific Arts. SPC: Noumea.

⁶⁸ For the 3rd FOPA in PNG (1980), SPC funded the Festival Director position.

⁶⁹ Terri Janke. 2009. Solomon Islands Festival of Pacific Arts: IP scoping study. SPC and WIPO.



It may be that a new version would need to be produced for each festival, detailing country information, festival themes and activities, cultural etiquette, information on venues, equipment and so on. Participating countries and territories also requested assistance in making travel arrangements, through cost-sharing/chartering aircraft and/or a system of centralised airline reservations, as a means of cutting costs. This is a major issue for small island states in particular.

The evaluation team found that one of the most important elements of festival management is the process of learning from previous host countries. As noted above, the Organisers Guide has consolidated some of this information. Study visits would also be of great benefit for upcoming hosts. One of the shortcomings of current festival practice, however, is the lack of a consistent process of evaluation of festivals. Festival reports tend to describe organisational arrangements (as well as providing a financial report) and the festival events themselves, with little or no analysis that might be useful for future host countries. Changing the format of these reports to focus on assessing the festival against objectives and providing lessons learned would make them more effective.

4.9 Promotion and Media Relations

Promotion of the festival

To look at marketing in the business sense, it is only possible to sell a product to its maximum potential by developing it for its unique selling point.⁷⁰ The results from the evaluation leave no doubt that FOPA has a unique selling point. For the Pacific Island region, it is the largest cultural event and, despite all its challenges, has continued to attract large numbers of participants and audiences every four years. The FOPA programme is unique and diversified. Using the media to promote the objectives of the festival is a major avenue that has not been fully realised.

In terms of developing successful marketing strategies to 'sell' the festival, the evaluation team has been unable to find any specific examples or statistics, or indeed a coherent strategy for promotion and publicity at the regional level. In more recent festivals, SPC's Regional Media Centre has been involved in the festival event itself, although in a coordination role to manage media coverage more than in planning activities. However, the Organisers Guide contains good general information and advice for host country organising committees. In general, promotion strategies have been left to the national organising committees to plan and implement, with varying degrees of success, and primarily limited to raising awareness in their domestic markets.

⁷⁰ Unique selling point is a marketing term that describes what makes a product different from the rest.



Various discussions with the evaluation team came up with suggestions for ‘branding’ FOFA in a manner similar to the Dreaming Festival⁷¹ in Australia and the Commonwealth Games. Branding is an option that could also assist with raising revenue for festival management (see Section 4.10).

However, the alternative view is that ‘branding’ the festival may overcommercialise what is essentially a festival for Pacific Islanders, removing an element of the ‘Pacific spirit’ from the event. This difference in perspectives may be an issue for CPA to resolve at a future meeting.

How did you promote the festival?

Our publicity was done through the Palau Visitors Authority, through Palau’s locals and overseas citizens by word of mouth, and posted on their websites. Information was sent to friends, students, professors and scholars. We also targeted tourism destinations such as Japan, US, Taiwan/ROC, Australia, and New Zealand. Media was great nationally and regionally.

Respondent from Palau

Using the media

The evaluation team notes that host countries undertake most festival publicity on an ad hoc basis, usually in the 12 months immediately before the festival, with an intense effort just prior to the opening ceremony. The evaluation team found that host countries conduct few if any publicity activities directly with international media. Host countries have included media representatives on their organising committees, but these people may lack expertise in making connections with media outside the Pacific. SPC’s Regional Media Centre therefore has an important role in facilitating any publicity or promotional programme, although it is not the only possible outlet, as the experience of Palau in 2004 suggests.

In general respondents expressed concern about how the international media can misreport and misinterpret aspects of the festival; many mentioned the emphasis on nudity and cultural sensitivity during the 10th FOPA in 2008. Perhaps more importantly, photographs, video clips and other digital means have been produced and distributed widely without consent of Pacific performers and artists. With the introduction of copyright laws and intellectual property, the marketing and promotion of the festival need to be policy driven within the guidelines of national legislation, ideally based on the Model Law or its equivalent.

⁷¹ Australia’s annual Indigenous Arts Festival.



Training Pacific media people to take charge of media productions is one way to educate and guide the media representatives about best practice and how to work within these intellectual property frameworks.⁷² The workshop at the 2004 Palau festival is an example of this approach in action.

Intellectual property and copyright

Copyright laws and their enforcement are a global challenge. Unless Pacific countries and territories can unite in monitoring and protecting traditional knowledge and expressions, they will not be able to protect the rights of individual artists. The Pacific Regional Framework⁷³ was developed to assist Pacific peoples to safeguard against increasing exploitation and inappropriate commercialisation of their traditional knowledge and expressions of culture. This framework is inclusive of the development of international instruments by WIPO and UNESCO. Clause 7(2) provides a list of ‘traditional expressions’ for which informal consent is required before they can be used in a non-customary fashion.⁷⁴ Although branding and privatisation of the festival may make the work of promotion and marketing easier for production and distribution, traditional customs and their representations at the festival remain one of the complex areas to be addressed in the issue of ownership.

It is important that artists’ rights are protected. By creating healthy relationships with the media, based on greater understanding and more interaction, festival organisers will create the conditions under which all media representatives at the festival are likely to respect intellectual and cultural property. Media accreditation has to be well controlled so that well-informed and senior media people are engaged to cover the festival. For international media, proper guidelines and frameworks must be in place to ensure good practice. Organisers should provide any such documentation to agencies and representatives well before the festival. Being better prepared means having better control.

Some respondents also suggested appointing private organisations to manage the festival media under contract. The festival hosts, CPA and SPC would write the contract and provide the necessary guidance.

⁷² The Pacific Model Law – or the Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture – provides a basis for Pacific Island countries wishing to enact legislation for the protection of traditional knowledge and expressions of culture.

⁷³ The Pacific Regional Framework has been developed with SPC, UNESCO and Pacific Islands Forum member countries and territories with CPA to protect traditional knowledge and rights of expression.

⁷⁴ Pacific Regional Framework, Clause 7(2): Meaning of Traditional Cultural Rights, Model Law for the protection of Traditional Knowledge and Expressions of Culture



Tourism

Although the festival continues to attract many visitors, the evaluation team was unable to obtain specific data in this area and is unaware of any figures collected for festival visitors. Some host countries distribute festival information and work with their tourism offices to 'sell' the event in newspapers, TV, radio and the Internet internationally. The 3rd FOPA in PNG in 1980 used the national tourism office and the national airline (Air Niugini) to promote the festival nationally and internationally with special travel packages. However, this form of tourism promotion centred on the event appears to be the exception.

Tourism benefits are very difficult to quantify. No formal data are available on additional visitor numbers, although there are reports that there is a noticeable increase in numbers during the festival. One survey conducted in Palau revealed that hotels and accommodation recorded an additional 3000 tourists during the 2004 festival. Although not confirmed, it was assumed that this increase could have been a result of joint promotion efforts between the festival organising committee and the Palau Visitors Authority. Tourism can play a major role in the festival and bring broader economic benefits if the festival is marketed well. The evaluation team considers that if host countries receive proper assistance and create structured marketing plans, they can promote the festival effectively to attract more people to the region.

In relation to long-term benefits, the festival has not been used as a regional marketing tool for tourism, although some of the promotional literature refers to it. SPC could examine how agencies such as the South Pacific Tourism Organisation (SPTO) could use the festival in broader promotional strategies, highlighting Pacific cultures in addition to other features of the region. SPTO could also be involved in bringing tourism wholesalers, particularly those with a good track record in supporting cultural tourism, to the festival. This measure may be more feasible and practical than marketing the event itself for tourists, given the strains that hosting the festival places on local infrastructure and services.

4.10 Roles of Government, Arts Organisations and the Private Sector

Relative to some other arts festivals around the world, FOPA is dominated by official delegations from participating countries and territories. Hosting of the festival is also a government-led activity. This arrangement stems back to the origin of the festival, which emerged from discussions at SPC and has subsequently been overseen by CPA, itself constituted from government representatives (see Chapter 2). The chair of every national organising committee is the government agency responsible for arts and culture, and festival funding comes primarily from government budgets, as described in Chapter 3.



As one PNG stakeholder remarked to the evaluation team, her government considers that organising and funding festival attendance is part of its 'social obligation'. Certainly the festival objectives – such as those concerned with a Pacific identity, development of a collective voice, preservation of cultural heritage and cultural development – relate closely to national cultural policies (where they exist), and it is not surprising that governments see the festival as a means of advancing such policies. The success of the festival over the last three decades owes much to the involvement of and investment by Pacific Island governments.

The dominant role of government, however, poses a number of questions for the festival in terms of meeting all of its artistic and cultural objectives. The evaluation team discussed a range of issues with festival stakeholders, in both government and non-government sectors. While most stakeholders are relatively comfortable with the current arrangements and leadership of governments, some suggest a number of areas that might be improved so that the festival continues to meet the needs of arts and cultural practitioners and the wider community. These areas include:

- ◆ festival organisation and management – allowing community arts organisations an adequate opportunity to have a say in festival planning, programming and implementation; and
- ◆ selection of participants – ensuring an equitable representation from the arts sector in each country, and from arts groups and individuals who are not included in official delegations.

As noted in previous chapters, festivals have been very good at presentation and performance, but less effective at providing forums for exchange for artists and performers. Festival organisers could assist the establishment of such forums by including representatives from local and regional arts bodies in the relevant festival committee and management structure, and providing space within the programme and an appropriate venue. The festival has also been less successful in drawing in artists and cultural practitioners from the Pacific diaspora, or through non-government networks. Organising committees also need to recognise how much they could enhance the festival by inviting a greater range of potential performers and artists. Artistic and cultural networks are beginning to develop (see Section 4.3) and a constituency for inclusion in future festivals is beginning to emerge.



Private sector involvement in the festival has been minimal. Festival organising committees have tended to use government agencies to implement major activities such as venue construction and repair. Private contractors have been used for some event management tasks; however, in most countries there is little expertise in this area. Bringing in external festival management expertise would be prohibitively expensive for Pacific Island countries and territories, given the small size of festival budgets. This situation is unlikely to change in the foreseeable future, and organising committees will continue to undertake most of the planning and administrative burden. Scope exists, however, for organising committees to access short-term technical advice where required, which could be facilitated through SPC and funded by donors – as is the case with current arrangements for the 11th FOPA in Solomon Islands.

In general, national organising committees are limited to their domestic market for funding and other sponsorship. International donors, particularly the EU and Taiwan/ROC in recent years, have supported the festival on a case-by-case basis. Multinational companies with a presence in the region have seldom been approached – partly because many members of organising committees lack skills and experience in dealing with matters of advertising, sponsorship and promotion. The evaluation team heard that in some countries and territories, legislation and government policy prevent cost-sharing arrangements between government and the private sector.

The evaluation team found that festival organising committees are not maximising the opportunities for cost-sharing and private sector sponsorship. At a regional level, SPC should have a role in facilitating contacts with international donors whose programmes are relevant to the objectives of the festival. Similarly regional organisations such as PITIC and SPTO, which have experience in dealing with private companies, should be approached to become involved in attracting potential sponsors. The involvement of these organisations would enlarge the market for sponsorship beyond current boundaries. At a regional level, too, CPA has discussed the notion of a regional ‘brand’ for FOPA; however this initial discussion has not been followed up.

Host country organising committees could also look at cost-sharing options for selected festival events. Although charging for entry might not be appropriate in all circumstances, activities such as handicraft production (where participants can earn money) are suitable for some form of cost recovery. Some festivals have used this approach by setting a ‘booth charge’ at the festival village (see the discussion of handicrafts in Sections 4.3 and 4.7).

Licensing of the festival ‘brand’ is also an option for national organising committees, and would be tied in with both sponsors and production of handicrafts and souvenirs.

Attracting private sponsorship

For the 10th FOPA in American Samoa, the organising committee was established as a non-profit organisation under federal law. This status meant that sponsors were entitled to a tax deduction for donations, which increased the level of sponsorship. The festival logo was licensed to a number of local businesses for a one-off fee. With this licence, businesses could then produce souvenirs and other items with the official logo, which proved popular and profitable. After receiving the original fee, the festival did not receive any revenue per item as it was considered too difficult to collect.

Also because the organising committee was a non-profit organisation, all festival revenue was maintained in a separate bank account, rather than being kept in the normal government budgetary system (but it was still subject to financial and prudential controls). Under this arrangement, the organising committee had greater flexibility in programming expenditure and could access the funds in a more timely manner.

National organising committees also need to consider how to obtain sponsorship for transporting delegations to festivals. One example of how such sponsorship might reduce costs is that the Fiji delegation's travel costs have been offset through a sponsorship deal with an airline. However, there were very few other examples despite considerable interest expressed in this possibility. Again, cost-sharing with participants could be explored. For example, members of PNG festival delegations are asked to contribute to the costs of transport and often raise this money from home communities or through other local networks. Australia is examining the possibility of approaching private philanthropic organisations to assist in the costs of sending delegations to the next festival in Solomon Islands. For participants likely to make a profitable trip – such as handicraft producers – organising committees might want to ask for a contribution. As far as larger sponsorship is concerned, the domestic private sector may be less willing to sponsor events that take place 'off shore' (as it reduces visibility of their advertising); therefore it may be more useful to approach companies with a regional presence.

The evaluation team is not aware of any major problems or conflicts arising from private sponsorship of events. It is not apparent that private companies have attempted to influence festival policies or activities, or otherwise affect artistic and cultural expressions.

In terms of international donors, CPA has left it in the hands of host countries to determine where they source grant funds, and whether sponsors such as Taiwan/ROC are invited to participate as well as support the festival financially.





CHAPTER 5: RECOMMENDATIONS

5.1 Festival Governance

Previous assessments of FOPA have indicated that the Secretariat of the Pacific Community (SPC) has limited resources to successfully manage the festival among other competing priorities within the former Cultural Affairs Programme (now the Human Development Programme). Implementing the recommendations arising from this evaluation will require additional resources in coordination and planning, in liaising with international donors and other regional organisations and in providing effective support to host country and participating country/territory organising committees.

Recommendation 1: The evaluation team recommends that SPC actively seek **long-term, ongoing support** from an appropriate international donor or other sponsorship to ensure that the Human Development Programme can:

- undertake essential regional-level planning and coordination for the festival;
- provide technical assistance as required to national organising committees; and
- advise and support participating delegations in finding cost savings for transport to festivals.

In order to improve the prospects for obtaining donor funding, it is important to emphasise the festival's contribution to economic and social development and to the preservation of intangible cultural heritage.

5.2 Festival Objectives

In general, participating countries and territories across the region accept the current festival objectives, which reflect their expectations of the festival as a place for celebration, performance and entertainment. The objectives do not, however, reflect the contemporary debate on the place of cultural heritage in sustainable development, or the contribution of intangible cultural heritage to the development of Pacific Island communities and states. Nor do the objectives recognise women's important contribution to Pacific arts and cultures. Among some stakeholders, particularly international bodies, development agencies and regional organisations, the absence of objectives relating to these areas means that they considerably undervalue the festival.

Recommendation 2: The Council of Pacific Arts (CPA) should **review the current objectives for FOPA** to ensure that these objectives continue to reflect the aspirations of Pacific Island countries and territories.



5.3 Integration with Other Programmes

This evaluation has indicated that there is a need to engage with other regional organisations and programmes in order to maximise the impacts of the festival, in particular, in the areas of trade and tourism development. See also Recommendation 10 in Section 5.7.

Recommendation 3: SPC should **begin discussions, possibly through the mechanism of the Council of Regional Organisations in the Pacific (CROP), with the Pacific Islands Trade and Investment Commission (PITIC) and South Pacific Tourism Organisation (SPTO)**, to examine how they can be more closely involved in festival planning, including as resources for obtaining sponsorship, funding and investment, trade development for cultural goods and tourism promotion of the festival regionally and globally.

5.4 Themes and Artistic Content

Recommendation 4: To ensure that artistic and cultural goals are achieved effectively, festival management should ensure that **programming of festival activities should contribute to the festival theme**. Similarly national organising committees should ensure that selection of artists, performers and items for presentation from their participating delegations also address the festival theme.

The evaluation team found that artists and performers would like more opportunities for exchange at the festival. Such exchanges are in keeping with festival aims of developing artistic and cultural networks across the region.

Recommendation 5: The festival artistic programmes should provide **specific activities for artists and performers to undertake exchanges, joint activities and professional development**. Some of these activities would comprise:

- a greater range of symposiums on matters of interest to artists and performers, including marketing, intellectual property, cultural policies and new art forms;
- practical workshops to exchange ideas, learn new skills, investigate new art forms, discuss issues, develop future exhibitions, etc.;
- a non-formal 'Pacific Party' area where artists and performers can share music, food and dance without the requirement to perform – akin to the jam house concept, for example;
- master classes for traditional and contemporary arts, led by elders and senior artists and with invitations to younger and emerging artists and performers to participate and contribute; and



- scope for visual and performing artists to work on joint projects during the festival, with the aim of presenting at the closing ceremony.

The evaluation team also considers there is a need to recognise the contribution that artists and performers make to the success of the festival.

Recommendation 6: CPA and festival organisers should introduce a **Pacific Arts Award** – for individuals or groups that best promote the spirit of the Festival of Pacific Arts.

The award could include minor awards in several categories – performing arts, visual arts, crafts and traditional skills – or recognise achievements and contributions to arts and cultural policies in the region. The festival organising committee could arrange the awards jointly with the Pacific Arts Alliance (PacAA), with sponsorship from private sector or philanthropic donations.

5.5 Youth, Gender and Selection of Participants

Although in practice women and younger people participate effectively in the festival, currently the festival lacks a coherent approach to recognising and incorporating them.

Recommendation 7: There is an immediate need for CPA and SPC to introduce **specific strategies and activities for the festival to promote the contribution of young people and women**. Namely they should:

- introduce policies to include women and youth in all aspects of the festival, and specifically in organisation, selection and participation;
- allocate space and time in programmes for activities of women and youth. – for performance arts, there would be performances exclusive to youth and women in main performance venues;
- include more young people, reduce the current age limit and allow the participation of organisations other than official delegations that promote women and youth groups; and
- introduce policies that require and provide a framework for youth engagement in the performances and other art practices.

The evaluation team believes that the current festival arrangements of sending invitations to governments for official delegations limit participation by Pacific Island artists living in countries outside the region, and by artists and performers who are working in non-traditional art forms. Although it would add to the complexity of work for hosts, the evaluation team believes that an open invitation should be extended to individual artists and groups to participate in the festival in their own right.



It would be expected that these artists and performers would have to meet certain criteria associated with festival principles, themes and activities, and would also have to meet all costs themselves.

Recommendation 8: The festival organisers should extend an invitation to participate to **all interested Pacific Island artists and performers**, not just those attending through official delegations.

5.6 Preserving Intangible Cultural Heritage

Currently the UNESCO Participation Programme is used mainly for subsidising the costs of attendance at the festival for some delegations. Although many countries and territories welcome this contribution to costs, changes could be made to allow UNESCO's objectives of promoting the preservation of intangible cultural heritage through the festival to be met more effectively.

Recommendation 9: Preserving intangible cultural heritage could be improved through making Participation Programme or other UNESCO funds available for specific activities related to intangible cultural heritage, such as:

- promoting greater opportunity for exchanges among artists, performers, craftspeople and practitioners of other traditional skills (see Section 5.4), in the lead-up to, during and after a festival;
- organising festival workshops especially in areas where particular skills are under threat – an approach that could be modelled on UNESCO's 'Living Human Treasures' and apprenticeship programmes that give recognition to skilled artisans while transmitting skills;
- institutionalising training programmes to ensure a continuity of skills transmission and development;
- encouraging documentation and research on cultural practices, oral traditions and languages that are under threat; and
- using the festival to support the development of a marketing strategy for cultural goods.

The evaluation team understands that some or all of these measures have been undertaken at some time, though not specifically through FOPA. It notes, however, a discontinuation and lack of sustainability of activities, usually due to lack of ongoing resources and/or technical know-how.

5.7 Promoting the Economic and Social Value of the Festival

Festival host countries and SPC have underutilised the economic value of the festival. Refer also to the recommendation in Section 5.3.



Recommendation 10: SPC and CROP partner agencies such as PITIC and SPTO should develop a **strategy for increasing the trade, tourism and other economic benefits** from the festival. They should make practical suggestions to festival host countries on a regular basis with the aim of maximising trade opportunities, starting with the marketing of handicrafts.

The social and cultural values of the festival can be promoted through increasing opportunities for artistic exchange, developing regional networks and promoting the value of cultural heritage; strategies to achieve these objectives are covered by other recommendations.

5.8 Cultural Sensitivities

The issues of cultural sensitivity that have arisen at various festivals can be addressed through improving planning, preparation and coverage of festival events.

Recommendation 11: During the festival the host country, in coordination with heads of delegations, should **ensure that special and sacred performances are introduced with an appropriate explanation**. Pre-festival publicity could include reference to the nature of performances from particular countries and territories. Similarly, where relevant, festival venues should have signage advising the audience that nudity forms part of the performance. In turn, visiting delegations might take into account the sensitivities of local audiences when performing in more 'public' venues such as the festival's opening and closing ceremonies.

5.9 Traditional Knowledge and Intellectual Property

To improve and better manage issues of media coverage and intellectual property at the festival, the evaluation team believes that a practical media strategy could be developed in which SPC's Regional Media Centre and the festival organising committee have designated roles.

Recommendation 12: A **strategy to address objectives of positive promotion, while ensuring protection of Pacific island cultures and traditions**, should be developed to include:

- maintaining and monitoring media policy – ensuring that the media representatives comply with traditional values, privacy provisions and intellectual property and copyright laws;
- monitoring and guiding media activities before, during, and after the festival;
- being more interactive with media – highlighting festival stories, new arts etc.; and

- preserving and retaining copies of coverage and stories for the benefit of festival delegates and as part of the process of preserving intangible cultural heritage.

5.10 Promotion, Media and Tourism

Festival organising committees have a role in ensuring that media coverage is sensitive and appropriate and works towards fulfilling the objectives of the festival. Training for local media representatives, organising committee members and festival staff in the lead-up to the event itself is recommended.

Recommendation 13: SPC, through its Regional Media Centre, should run **workshops on the media to improve skills in developing, promoting and marketing the festival**, as well as to assist understanding of traditional and cultural sensitivities, for host country organisers and media representatives.

Using the festival in promoting the Pacific Island region as a tourism destination is a task that SPC could follow up with the appropriate tourism agency (SPTO), or through the trade development agencies. Refer also to recommendations in Section 5.3.

Recommendation 14: SPC should consult with SPTO to develop a **tourism strategy that examines how the festival can provide short-term and long-term benefits** to host countries and the region.

This strategy might include:

- ◆ marketing special packages for visitors and families that want to attend the festival;
- ◆ wholesale marketing for tourism providers during festivals; and
- ◆ using the festival in ongoing promotional material on Pacific cultures.

5.11 Improving Festival Planning and Management

The major issues for festival organisers relate to securing sufficient funds and technical advice. Other recommendations in this report – related to funding, and accessing support from SPC and other agencies – address these needs directly. Respondents consider SPC's Organisers Guide to the Festival of Pacific Arts to be a very useful document for organising committees. It should be updated following each festival so that it continues to reflect best practice.



Recommendation 15: SPC should develop a **complementary Guide for Participating Countries and Territories**, outlining the tasks and responsibilities for incoming delegations.

This new guide could also address issues related to improving selection of participants (see Section 5.5), through identifying examples of best practice used by Pacific Island countries and territories to achieve appropriate representation, balance and artistic excellence in delegation membership.

Regional networks of artists are a valuable resource for organising committees to tap into. In the period leading up to the festival, the organising committee could ask experts in technical areas of visual arts, crafts and specialities like healing arts to assist in preparing particular festival events.

Involving such experts is one measure of helping activities to continue to meet the needs of festival participants. Expertise in festival events management is limited or expensive to import in the Pacific, so organising committees should be encouraged to use existing sources, either through these developing networks or through visits to and from organisers in previous host countries.

Recommendation 16: SPC and the host country organising committee, during festival planning and preparation, should gain **access to technical advice and other expertise** from previous hosts or Pacific Island artistic networks at the appropriate time.

5.12 Cost-sharing Options

The evaluation team found that the festival has not maximised opportunities for cost-sharing, including through the involvement of international donors, private sector sponsorship and other forms of revenue generation. It offers recommendations at the regional level as well at the levels of the national organising committee and participating delegations.

Recommendation 17: At the regional level CPA and SPC should develop a **funding and sponsorship strategy** for the festival, focusing on identifying potential international donors and commercial sponsorship. This strategy should include but is not limited to:

- determining which donor programmes are appropriate for host countries to access, and providing relevant information to, and support applications by, national organising committees;
- working with other CROP PARTNER AGENCIESPARTNER AGENCIESagencies, such as PITIC and SPTO, to link with private sector operators with business interests in the Pacific

region, and to approach these organisations seeking sponsorship of events (see Section 5.3);

- providing advice to national organising committees on funding and sponsorship opportunities (perhaps through a best practice guide); and
- examining the feasibility of a regional festival 'brand' to use for licensing products and raising revenue.

Recommendation 18: Each national organising committee should examine and use a range of options for **offsetting costs of the festival** for its government. These options may include, but should not be limited to:

- seeking international donor funding, with support and assistance from SPC – such as grants for technical assistance to help with planning and preparation, or general budget support;
- discussing with its government at an early stage the most suitable means of raising and accounting for festival funds, and associated administration and taxation arrangements;
- developing a strategy for approaching local private businesses for sponsorship, licensing and other forms of revenue raising; and
- identifying festival activities where co-contributions could be obtained (e.g. ticket sales, stallholder license fees).

For participating delegations, given that most of the cost of attending the festival relates to arranging and paying for travel, SPC and organising committees should examine how economies of scale can be generated to help reduce the burden of administration and airfares.

Recommendation 19: SPC should assess the feasibility of engaging an airline, travel agency or other managing contractor **to provide travel services for the festival**.

5.13 Festival Evaluation and Reporting

The evaluation team found that festival reporting varied in content and structure. Importantly, organising committees rarely analyse and report on performance against festival objectives and expected outcomes. The reports themselves do not necessarily carry sufficient information that will be of use to stakeholders.

Recommendation 20: To support each host country organising committee, CPA and SPC should develop a **standard template for festival reports**, including formats for reporting on performance and financial results.



ANNEX A: TERMS OF REFERENCE FOR THE EVALUATION OF THE FESTIVAL OF PACIFIC ARTS

Background

The Festival of Pacific Arts has been held every four years since 1972 and brings together cultural practitioners from throughout the Pacific Island countries and territories, as well as Australia and New Zealand. The 10th edition of the festival took place in American Samoa from 20 July to 2 August 2008. The two-week event showcases traditional and contemporary performances and visual arts, including music, dance, theatre and film; literature, culinary arts, navigation and canoeing, as well as a range of craft-making and carving. The festival also celebrates Pacific languages through exchanges such as symposia and oratory events, and also through the coming together and interaction of delegations.

The festival is the premier Pacific intangible cultural event. It has been designed to contribute to:

- rediscovering, strengthening and safeguarding of traditional skills and knowledge;
- ensuring the inter-generational transmission of culture;
- building mutual respect and understanding between different island communities and countries and territories;
- further developing a strong sense of identity and cultural continuity; and
- stimulating a strong spirit of creativity.

See www.spc.int for more information on the festival.

Intangible cultural heritage (ICH) – or living heritage – is the mainspring of cultural diversity and its maintenance contributes actively to continuing creativity. The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by UNESCO in 2003, focuses on living expressions such as oral traditions; traditional dance, music and theatre; traditional knowledge about nature; festive events and social traditions; and knowledge and skills of handicrafts, among others. The Convention seeks to safeguard that heritage, ensure it is respected, raise awareness of its importance and encourage its appreciation. To safeguard living heritage means to ensure its viability: to encourage its ongoing transmission, promote its continuing creation and recreation, and strengthen its role in the communities and groups concerned. The Convention considers all expressions and traditions that are recognised as important by their community to be equally valuable, with no hierarchical distinctions among them. See www.unesco.org/culture/ich for more information on the Convention.



The Festival of the Pacific Arts is one of the most important and renowned regional cultural events, where over 2500 people get together from all over the Pacific. UNESCO has supported Pacific member states' participation in the festival mainly through the Participation Programme (PP). For the 9th Festival organised in Palau in 2004, seven countries and territories (i.e. Fiji Islands, Marshall Islands, Federated States of Micronesia, Palau, Tokelau, Tonga and Vanuatu) submitted PP projects related to the festival and four projects were financed.

During the sub-regional meeting in the Pacific on the 2003 Convention organised by UNESCO in Nadi, Fiji Islands in December 2007, the participating states stressed the significant role of the festival in the safeguarding of ICH in the region and requested UNESCO to continue to provide financial assistance for stimulating their participation. The Human Development Programme Adviser, Culture who participated in the Fiji meeting as an observer, discussed with UNESCO the necessity to clarify the status of the festival as a means to safeguard and raise awareness about the importance of intangible cultural heritage. UNESCO and SPC therefore decided to jointly carry out an impact analysis of the Pacific Arts Festival so as to further develop strategies to make better use of the festival for promotion, ratification and implementation of the 2003 Convention.

SPC is the only inter-governmental organisation addressing cultural matters in the Pacific region, and is playing an influential role in the field of culture both regionally and internationally. This project is therefore also aimed at enhancing a partnership between UNESCO and SPC for future regional and international activities for safeguarding ICH.

Objective and scope of activities

In evaluating the Festival of Pacific Arts and assessing how it can further contribute to the implementation of the Convention on the Safeguarding of Intangible Cultural Heritage in the Pacific, it is expected that the following considerations will be addressed:

1. the specific contribution of the festival to the safeguarding, preservation, protection and promotion of intangible cultural heritage regionally and nationally;
2. the specific contribution of the festival to building regional and international cooperation and cultural networks, as well as to demonstrating the importance of intangible cultural heritage;
3. the effectiveness of the festival in the transmission of the importance of intangible cultural heritage among the younger generations;
4. how the festival might implement point 1 above more effectively; with particular emphasis on the media, including the Internet;
5. the extent to which the festival contributes to the full inclusion of women in Pacific cultures;
6. the economic, social and cultural benefits devolving from the festival nationally and regionally;



7. how the festival can contribute to greater awareness about the links between culture and sustainable development nationally and regionally;
8. the extent to which the festival contributes to poverty reduction through the creation of cultural goods, for the elite and village sectors of the market;
9. the efficiency of the organisational set-up of the festival, acknowledging that each festival be examined on its own merit and in its own context; and
10. the incidence of sponsorship and support by state and private interests.

Methodology

The methodology detailed in the attached Expression of Interest has been discussed and agreed to by the consultants and SPC. The summary below provides the main aspects of the methodology.

Evaluation framework

The team will develop an evaluation framework, to define the objectives and indicators by which the benefits and impacts of the festival can be measured.

Evaluation toolkit

This will lead to the development evaluation toolkit to be used by the team which will include survey questionnaires, structured interviews and other data collection. The toolkit will use a mixture of indicators, both qualitative and quantitative, as well as a modified 'outcome mapping' process where changes over time and intangible benefits can be measured, rather than a more rigid focus on quantitative outcomes alone.

Survey questionnaire

The survey questionnaire will collect information from stakeholders, participants and others in SPC Pacific Island member countries that will not be visited as part of the field evaluation. The basic structure of the survey will be developed as part of Stage 1 during May, and questionnaires can be distributed once the format and list of informants is agreed with SPC. This will include questions on national and regional policies for safeguarding intangible cultural heritage. Relevant staff of the Regional UNESCO office in Apia, Samoa will be included in the survey and also as part of the field evaluation visits.



The survey will be in two parts:

collecting baseline information on aspects of the country or territory's participation in the festival, as well as placing this in the context of broader domestic arts and culture funding; and

collecting key informants' opinions of the benefits and impacts of hosting, and participating in, the Festival of Pacific Arts

The surveys will contain a mixture of specific and open-ended questions, and include elements such as Most Significant Change technique, which is considered useful for evaluations where there are a range of qualitative results that might not be picked up through more traditional approaches.

Country visits

The team will conduct field evaluation visits to the three most recent host countries – New Caledonia, American Samoa and Palau – as well as to Fiji Islands, Kiribati, Papua New Guinea and Samoa. In each country or territory, the team members will carry out structured interviews for use with government, private sector, community (women, youth) media and festival organisers, participants, volunteers etc. For each country visited, a *Field Evaluation Profile* will be prepared during the visit, summarising the key findings and any important issues raised with the team. This will provide the team and SPC with interim information that may be useful in guiding the evaluation and in analysing results and findings.

The visit schedule will be as follows.

Table A.1

Trip/country/territory	Team member	Estimated days
1. New Caledonia (Stage 1)	Leahy	4 May
2. New Caledonia	Pennington, Leahy, Yeap-Holliday	5 June
3. Palau	Leahy	5 June
4. Papua New Guinea	Leahy, Yeap-Holliday	5 June
5. Fiji	Pennington, Leahy, Yeap-Holliday	4 July
6. American Samoa	Pennington	5 July
7. Samoa	Yeap-Holliday	5 July
8. Kiribati	Leahy	7 July



SPC support

The team will seek guidance from SPC on the most appropriate people and organisations in each member country and territory to be surveyed. The surveys will also be followed up with email and telephone interviews where there are particular issues requiring clarification or further information.

Duration

The consultancy will be carried out in six stages over a three-month period (5 May – 7 August):

Stage 1: Preparation and planning – May

Stage 2: Initial consultations – June

Stage 3: Survey questionnaires design, distribution and follow-up – May–August

Stage 4: Field survey – June–August

Stage 5: Compilation and reporting: draft report by September 25th

Stage 6: Feedback and finalisation – October–November

Expected Outputs

The expected output is a study report which covers the scope of work and does the following:

1. examines the origins and background of the festival;
2. provides an assessment of the last three festivals: American Samoa (10 July – 2 August 2008), Palau (22–31 July, 2004) and New Caledonia (23 October – 3 November 2000);
3. provides an assessment of the festival on safeguarding of intangible cultural heritage and promotion of culture in at least two Pacific Island countries and territories, other than those listed in 2 above, that have participated in the festival on a regular basis. This assessment will include:
 - how future festivals can contribute towards the safeguarding and promotion of intangible cultural heritage nationally and regionally;
 - how to establish synergies between the festival and country or regional strategies for safeguarding of intangible cultural heritage of each country and territory, and suggest initiatives that countries and territories could adopt as measures for safeguarding their intangible cultural heritage;
 - which organisations, based on their mandates, should be tasked with implementing the various recommendations;
 - how UNESCO and SPC can collaborate to enhance efforts of countries and territories to safeguard their intangible cultural heritage;
 - how to use the results and findings of the review to encourage countries and territories to put in place strategic measures that would lead to the safeguarding of their intangible cultural heritage such as ratifying the 2003 Convention.



4. recommends how to improve organisational aspects of the festival (including possible management structure e.g. Festival Directorate; and improved planning and bidding processes, using guidance from past festivals but also looking at other festival models from other regions of the world);
5. recommends how to raise the profile of the festival nationally, regionally and internationally so that it is considered not just an important event but also an important development tool; and
6. recommends how to improve the festival's capacity to attract public and private sponsorship.

Reporting Requirements

The principal written output outlined above should: address the Scope of Work; follow it closely in organisation and content; explain how the Scope of Work was addressed; and include recommendations based upon well-argued and substantiated findings and experience.

The final study report will include an Executive Summary of no more than five pages, the main body of no more than 60 pages and any essential annexes. These documents will also include a list of abbreviations and acronyms used in the report and, attached as annexes, lists of people consulted during the process, descriptions of the methodology and field visit reports.

Copies of the final report should be presented in MSWord.

Communication of Unpublished Information

It is a condition of appointment to SPC that you shall not communicate to any person or to the press unpublished information known to one by reason of one's official position except in the course of duty or by authorisation of the Director-General.

Copyright

The property and copyright in documents and materials provided by the Secretariat of the Pacific Community to the consultant, or in documents and material developed by the consultant as a component of work carried out on this consultancy, shall remain with the Secretariat of the Pacific Community.



ANNEX B: EVALUATION FRAMEWORK AND TOOLKIT



Evaluation Framework

Level	Objectives	Indicators	Means of verification
<p>Festival objectives</p> <p>Is the festival achieving the purpose and objectives for which it is intended?</p>	<p>Encourage awareness of a collective voice</p> <p>Foster the protection of cultural heritage</p> <p>Explore and encourage the creation of new dynamic arts</p> <p>Cultivate global awareness and appreciation of Pacific arts and cultures</p> <p>Promote our traditional languages</p> <p>Value the wisdom of our elders</p> <p>Support the aspiration of our youth</p> <p>Advocate a culture of peace through dialogue with the culture of the Pacific</p> <p>Promote cultural development within the social, economic and political development of our countries</p> <p>Encourage indigenous peoples of the Pacific to continue their efforts for recognition</p>	<p>Levels of satisfaction amongst stakeholders:</p> <ul style="list-style-type: none"> • peak bodies (CPA, SPC, UNESCO) • government agencies • organising committees • community arts organisations • festival participants • private sector 	<p>Reports and other documents from previous Festivals</p> <p>Interviews with SPC, UNESCO, CPA members, government officials, national organising committees</p> <p>Survey of government officials, national organising committees, community arts organisations</p>
Attribute	Questions to be answered	Indicators	Means of verification
Relevance	<p>Is the festival consistent with international conventions on preservation of intangible cultural heritage?</p> <p>Does the festival support national and regional policies and objectives in culture and heritage?</p> <p>How well does the festival address the needs</p>	<p>Assessment of festival performance against convention principles</p> <p>Inclusion of festival in national and regional cultural strategies</p> <p>Level of participation and contributions from governments,</p>	<p>Examination of policy documents, interviews with SPC and UNESCO</p> <p>Interviews with CPA members, government officials, national organising committees</p> <p>Survey of government officials,</p>



	<p>of participating countries and territories? Is participation and interest increasing among:</p> <ul style="list-style-type: none"> • governments; • the arts community; • women and youth; and/or • the private sector? 	community organisations and other stakeholder groups	<p>national organising committees, community arts organisations</p> <p>Examination of festival participation lists, financing and other related documents</p>
Effectiveness	<p>How well has the festival met its objectives:</p> <ul style="list-style-type: none"> • regionally; • nationally; and • festival by festival. 	<p>Level of satisfaction within peak bodies (CPA, SPC, UNESCO)</p> <p>Level of satisfaction within national organisations</p> <p>Numbers of participants and spectators versus forecast</p> <p>Extent of publicity/coverage generated</p> <p>Levels of satisfaction among other stakeholders</p>	<p>Interviews with CPA members, SPC and UNESCO</p> <p>Festival reports from SPC and host countries</p> <p>Other evaluations and/or reports from participants</p> <p>Surveys of government officials, national organising committees, community arts organisations, media representatives</p>
Efficiency	<p>How well has the festival been organised and conducted?</p> <p>Are governance arrangements, roles and responsibilities clear? Is decision-making effective?</p>	<p>Extent of learning and improvements from festival to festival</p> <p>Levels of satisfaction with festival organisation, funding and administration</p>	<p>Interviews with CPA members, national organising committees</p> <p>Surveys of government officials, community arts organisations, festival participants, private sector representatives</p>



	<p>Are there opportunities for further diversifying funding sources?</p> <p>Are any further organisational improvements possible?</p> <p>How can funding arrangements/projects for encouraging and promoting participation be improved?</p>	<p>Funding breakdown for each festival</p> <p>Comparison with regional and global best practice</p> <p>Effectiveness of participation programmes</p>	<p>Examination of documents and reports on other festivals</p> <p>Interviews with UNESCO staff, surveys of participants</p>
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<p>Impact</p>	<p>What have been the long-term benefits of the festival for:</p> <ul style="list-style-type: none"> • regional cooperation; • host countries; • participating countries and territories; • regional bodies; • community organisations; • women; • youth; • tourism; and • the arts industry in the Pacific region? <p>How can the festival promote the profile of the Pacific in terms of intangible heritage and traditional knowledge?</p> <p>Is there a role for addressing issues of intellectual property, particularly related to traditional knowledge?</p> <p>In regard to sustainable development, has the festival produced a discernible benefit in terms of increasing social stability, providing income-generation opportunities or improving livelihoods?</p>	<p>Changes to arts and culture, including:</p> <ul style="list-style-type: none"> • regional and national policies and strategies • infrastructure • international and domestic funding arrangements • capacities of the Pacific arts industry <p>Range and types of festival activities over time</p> <p>Increase in the number of people engaged in arts and culture in the region</p>	<p>Examination of policy documents, previous reports, interviews with UNESCO, SPC and other regional bodies</p> <p>Interviews with CPA members, host countries' organising committees, representatives of regional bodies</p> <p>Surveys of government officials, community arts organisations, private sector representatives, media representatives</p> <p>Interviews with UNESCO staff, government agency representatives</p> <p>Employment data by sector</p>
<p>Sustainability</p>	<p>How well have the benefits of the festival been sustained over time?</p>	<p>Continuation of related activities (and arts and culture 'knowledge')</p>	<p>Examination of festival reports, interviews with organising</p>



	<p>What kinds of activities initiated by the festival are continuing at national and regional levels?</p> <p>Are the governance arrangements effective and still operational between festivals?</p>	<p>from festival to festival</p> <p>Number and extent of continuing festival-initiated activities, by country/territory</p> <p>Extent of continuation of management and coordination between festivals</p>	<p>committees</p> <p>Survey of national organising committees, community arts organisations</p> <p>Interviews with CPA members, representatives of SPC and UNESCO, examination of documentation at SPC and UNESCO</p>
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Evaluation Toolkit

Structured interview questions (for New Caledonia, Palau, Kiribati, PNG, Fiji, Samoa, American Samoa)

1. National organising committees
2. Government agencies responsible for arts and culture
3. Community arts organisations
4. Groups of festival participants
5. Private sector

Email questionnaires (other countries)

1. National organising committees
2. Government agencies
3. Community arts organisations

Field evaluation profile (for New Caledonia, Palau, Kiribati, PNG, Fiji, Samoa, American Samoa)



Structured Interview Questions – National Organising Committees

1. What is the role of the committee and how are members appointed? What is the background of your members? How often do you meet?
2. How do you see the festival (and this committee) contributing to national arts and culture policies and plans? Is it part of a national strategy?
3. How does your committee generate domestic interest in the festival? Do you think interest has been increasing or decreasing over the years? Do you focus on any particular community groups?
4. In your experience, what are the major benefits for your country/territory in participating in the festival? Who have been the beneficiaries? What about women/youth?
5. Has the festival resulted in any significant changes to arts and culture administration/funding/infrastructure/other aspects in your country/territory or in the local arts community?
6. Did the festival initiate any arts or cultural activities that are still continuing? What are they?
7. Here is a copy of the festival's primary objectives. How do you think the festival has performed in meeting these aims? (Hand over printed copy – attached.)
8. What are some of the problems or constraints faced by your country/territory in choosing to participate? Have you accessed any external funding sources?
9. What is your opinion of festival organisation and management? Can you see any areas where it can be improved?
10. Do you think the festival contributes to regional cooperation and understanding? How?
11. In terms of preserving intangible cultural heritage, in what areas do you think the festival should concentrate in future?



Structured Interview Questions – Government Agencies Responsible for Arts and Culture

1. What is the mandate of your agency in relation to participating in the festival? Do you have a role in organising and/or funding festival activities?
2. How do you see the festival contributing to national arts and culture policies and plans? Is it part of a national strategy? Is there a budget allocation?
3. How does your agency generate domestic interest in the festival? Do you think interest has been increasing or decreasing over the years? Do you focus on any particular community groups?
4. In your experience, what are the major benefits for your country/territory in participating in the festival? Who have been the beneficiaries? What about women/youth?
5. Has the festival resulted in any significant changes to arts and culture administration/funding/infrastructure/other aspects in your country/territory or in the local arts community?
6. Did the festival initiate any arts or cultural activities that are still continuing? What are they?
7. Here is a copy of the festival's primary objectives. How do you think the festival has performed in meeting these aims? (Hand over printed copy – attached.)
8. What are some of the problems or constraints faced by your country/territory in choosing to participate? Do you have a specific budget and are there external sources of funding? Have you accessed the Participation Programme?
9. What is your opinion of festival organisation and management? Can you see any areas where it can be improved?
10. Do you think the festival contributes to regional cooperation and understanding? How?
11. In terms of preserving intangible cultural heritage, in what areas do you think the festival should concentrate in future? What about intellectual property issues?



Structured Interview Questions – Community Arts Organisations

1. What is the role of your organisation? What is the background of your members? Are you formally involved in the festival as part of the organisation or as participants?
2. How do you see the festival contributing to national arts and culture? Is it part of a national strategy or part of your own organisation's approach to arts and culture promotion?
3. Do you think community interest in the festival has been increasing or decreasing over the years? Among which groups? Are any groups not participating? Why?
4. In your experience, what are the major benefits for the arts community in participating in the festival? Who have been the beneficiaries? What about women/youth?
5. Has the festival resulted in any significant changes to arts and culture administration/funding/infrastructure/other aspects in your country/territory or in the local arts community?
6. Did the festival initiate any arts or cultural activities that are still continuing? What are they?
7. Here is a copy of the festival's primary objectives. How do you think the festival has performed in meeting these aims? (Hand over printed copy – attached.)
8. What are some of the problems or constraints faced when choosing to participate? Have you accessed any external funding sources? Do you know about the Participation Programme?
9. What is your opinion of festival organisation and management? Can you see any areas where it can be improved?
10. Do you think the festival contributes to regional cooperation and understanding? How?
11. In terms of preserving intangible cultural heritage, in what areas do you think the festival should concentrate in future? Are there any intellectual property issues?



Structured Interview Questions – Groups of Festival Participants

1. What is the background of your members? Which festivals have you been involved in, and in what capacity?
2. Do you think interest in the festival has been increasing or decreasing over the years? Are any groups not participating? Why?
3. In your experience, what are the major benefits resulting from participation in the festival?
4. Has the festival caused any significant changes to arts and culture in the community? Are you doing anything now that you didn't do before the festival?
5. What are some of the problems or constraints faced in choosing to participate? Have women and young people participated? Have you accessed any external funding sources?
6. What is your opinion of festival organisation and management? Can you see any areas where it can be improved? Have you been happy with accommodation, travel and the organisation of specific events?
7. Do you think the festival contributes to regional cooperation and understanding? How?
8. In terms of preserving intangible cultural heritage, in what areas do you think the festival should concentrate in future?



Structured Interview Questions – Private Sector Representatives

1. Which festivals has your company been involved in?
2. Have you provided any forms of sponsorship for specific events, individuals or groups?
3. Do you think private sector interest in the festival has been increasing or decreasing over the years? Do you think there are opportunities for further private sector sponsorship?
4. In your experience, what are the benefits for your company of participating in the festival?
5. Will you continue to be involved in the festival in future?
6. Are you involved in any sponsorship activities outside the festival? What kinds? Was this a result of being involved in the festival?
7. What is your opinion of festival organisation and management? Can you see any areas where it can be improved? Have you been happy with the treatment of sponsors?



Handout: Objectives of the Festival of Pacific Arts:

1. Encourage awareness of a collective voice
2. Foster the protection of cultural heritage
3. Explore and encourage the creation of new dynamic arts
4. Cultivate global awareness and appreciation of Pacific arts and cultures
5. Promote our traditional languages
6. Value the wisdom of our elders
7. Support the aspiration of our youth
8. Advocate a culture of peace through dialogue with the culture of the Pacific
9. Promote cultural development within the social, economic and political development of our countries
10. Encourage indigenous peoples of the Pacific to continue their efforts for recognition



Evaluation of the Festival of Pacific Arts

Survey Questionnaire – National Organising Committees

Please answer the following questions with as much detail as possible. This survey is confidential, and the Evaluation Team will ensure that responses are not attributable to specific individuals or organisations.

No.	Question	Response/Comments
1	Please list the names of the members of the committee, their position and background.	
2	Is participation in the Festival included in national arts and cultural policies and plans?	
3	Does the committee have a budget for participation in the Festival? If so, what is the value of the budget? What is it used for?	
4	Is your committee responsible for generating publicity for the festival? How do you do this?	
5	Has interest in the Festival in your country been increasing or decreasing?	
6	What are the benefits for your country in participating in the Festival?	
7	Has the Festival resulted in any significant changes to arts and culture in your country? What are they?	
8	What are some of the problems or constraints faced by your country in choosing to participate?	
9	Have you had access to external funding? From where?	
10	Are there any areas where Festival organisation and management could be improved?	
11	In terms of preserving intangible cultural heritage, in what areas do you think the Festival should concentrate in future?	



Please rate the Festival's performance against the following objectives, using the scoring system as follows:

1 = Poor, 2= Fair, 3 = Good, 4 = Excellent

Encourage awareness of a collective voice	
Foster the protection of cultural heritage	
Explore and encourage the creation of new dynamic arts	
Cultivate global awareness and appreciation of Pacific arts and cultures	
Promote our traditional languages	
Value the wisdom of our elders	
Support the aspiration of our youth	
Advocate a culture of peace through dialogue with the culture of the Pacific	
Promote cultural development within the social, economic and political development of our countries	
Encourage indigenous peoples of the Pacific to continue their efforts for recognition	
Comments:	

Name of person who completed the form:

Email:

Phone:



Evaluation of the Festival of Pacific Arts

Survey Questionnaire – Government Agencies Responsible for Arts and Culture

Please answer the following questions with as much detail as possible. This survey is confidential, and the Evaluation Team will ensure that responses are not attributable to specific individuals or organisations.

No.	Question	Response/Comments
1	What is the role of your agency in organising and/or funding Festival activities?	
2	How do you see the Festival contributing to national arts and culture policies and plans? Is it included in a national strategy?	
3	Is there a budget allocation for Festival participation? What is its value?	
4	What is the budget used for? (Attach a summary if available.)	
5	Do you think interest in the Festival has been increasing or decreasing over the years?	
6	What are the benefits to your country from participating in the Festival?	
7	Has the Festival resulted in any significant changes to arts and culture administration/funding/infrastructure/other aspects in your country or in the local arts community?	
8	What are some of the problems or constraints faced by your country in choosing to participate?	
9	Have you accessed any external funding for the Festival? From where?	
10	Can you see areas where Festival organisation and management can be improved?	
11	Do you think the Festival contributes to regional cooperation and understanding? How?	
12	In terms of preserving intangible cultural heritage, in what areas do you think the Festival should concentrate in future?	



Please rate the Festival's performance against the following objectives, using the scoring system as follows:

1 = Poor, 2= Fair, 3 = Good, 4 = Excellent

Encourage awareness of a collective voice	
Foster the protection of cultural heritage	
Explore and encourage the creation of new dynamic arts	
Cultivate global awareness and appreciation of Pacific arts and cultures	
Promote our traditional languages	
Value the wisdom of our elders	
Support the aspiration of our youth	
Advocate a culture of peace through dialogue with the culture of the Pacific	
Promote cultural development within the social, economic and political development of our countries	
Encourage indigenous peoples of the Pacific to continue their efforts for recognition	
Comments:	

Name of person who completed the form:

Email:

Phone:



Evaluation of the Festival of Pacific Arts

Survey Questionnaire – Community Arts Organisations

Please answer the following questions with as much detail as possible. This survey is confidential, and the Evaluation Team will ensure that responses are not attributable to specific individuals or organisations.

No.	Question	Response/Comments
1	What is the function and membership of your organisation?	
2	How are you formally involved in the Festival?	
3	How do you see the Festival contributing to your own organisation's approach to arts and culture?	
4	Do you think community interest in the Festival has been increasing or decreasing over the years? Amongst which groups? Are any groups not participating? Why?	
5	What are the major benefits for the arts community in participating in the Festival? Who have been the beneficiaries?	
6	Has the Festival resulted in any significant changes to arts and culture administration/funding/infrastructure/other aspects in your country or in the local arts community?	
7	Did participation in the Festival initiate any arts or cultural activities that are still continuing? What are they?	
8	What are some of the problems or constraints faced when choosing to participate? Have you accessed any external funding sources?	
9	What is your opinion of Festival organisation and management? Can you see any areas where it can be improved?	
10	In terms of preserving intangible cultural heritage, in what areas do you think the Festival should concentrate in future?	



Please rate the Festival's performance against the following objectives, using the scoring system as follows:

1 = Poor, 2= Fair, 3 = Good, 4 = Excellent

Encourage awareness of a collective voice	
Foster the protection of cultural heritage	
Explore and encourage the creation of new dynamic arts	
Cultivate global awareness and appreciation of Pacific arts and cultures	
Promote our traditional languages	
Value the wisdom of our elders	
Support the aspiration of our youth	
Advocate a culture of peace through dialogue with the culture of the Pacific	
Promote cultural development within the social, economic and political development of our countries	
Encourage indigenous peoples of the Pacific to continue their efforts for recognition	
Comments:	

Name of person who completed the form:

Email:

Phone:



Field Evaluation Profile

Country/Territory:

Dates Visited:

Visit Conducted By:

A. Background Data for Country/Territory

Description of participation in previous festivals

Summary of national arts and culture policies

Organisation and administration of festival participation

B. Summary of Meetings and Consultations

Narrative, key findings and any issues raised

C. Assessment of the Festival by Country/Territory

Against objectives

1. Encourage awareness of a collective voice
2. Foster the protection of cultural heritage
3. Explore and encourage the creation of new dynamic arts
4. Cultivate global awareness and appreciation of Pacific arts and cultures
5. Promote our traditional languages
6. Value the wisdom of our elders
7. Support the aspiration of our youth
8. Advocate a culture of peace through dialogue with the culture of the Pacific
9. Promote cultural development within the social, economic and political development of our countries
10. Encourage indigenous peoples of the Pacific to continue their efforts for recognition

D. List of People Consulted/Attending Meetings

Name	Position	Relationship to festival



ANNEX C: FESTIVAL TIMELINE AND HIGHLIGHTS

A Timeline for the Festival of Pacific Arts

- 1965** Inception of the idea of a 'South Pacific Festival of Art' at an Arts Council meeting in Suva, Fiji Islands
- 1967** A call for member states and territories to consider the possibility and to submit detailed proposals for a South Pacific Arts Festival at the 7th South Pacific Conference in Noumea, New Caledonia
- 1968** Establishment of a working committee to examine in detail the logistics of a festival
- 1969** Adoption of the festival working committee's report by the 9th South Pacific Conference
The 1st Festival scheduled for Suva, Fiji Islands in 1972
- 1970** Establishment of a festival organising committee in Fiji Islands
- 1972** 1st South Pacific Festival of Arts, Suva, Fiji Islands, 6–20 May
- 1974** The New Zealand Government offered to host the 2nd Festival in 1976
- 1975** Workshop to establish a South Pacific Arts Festival Council, 6–9 January, in Niue
- 1976** 2nd South Pacific Festival of Arts – 'Visual Arts' – Rotorua, New Zealand, 6–13 March
- 1977** 3rd CPA meeting, Alofi, Niue, 30 July – 2 August
- 1979** 4th CPA meeting, Port Moresby, Papua New Guinea, 5–6 July
The name of the festival was changed to the **Festival of South Pacific Arts**
Establishment of a South Pacific Festival of Arts Fund
- 1980** 3rd South Pacific Festival of Arts – 'Celebration of Pacific Awareness' – Port Moresby, Papua New Guinea, 30 June – 12 July.
5th CPA meeting, Port Moresby, Papua New Guinea, 5 July
- 1981** 6th CPA meeting, Noumea, New Caledonia, 3–7 August
Endorsement given for South Pacific Arts Council to be known as the **Council of Pacific Arts (CPA)**, and the festival as the **Festival of Pacific Arts** at the 21st South Pacific Conference, with the inclusion of Hawai'i and Rapa Nui (Easter Island) as full members.
- 1982** 7th CPA meeting, Noumea, New Caledonia, 15–17 September
CPA turned down a request from Vancouver and Charlotte Islands to participate in the 4th Festival
- 1983** 8th CPA meeting, Noumea, New Caledonia, 22–24 August
- 1984** Postponement of the 4th Festival scheduled for 22 December due to political unrest in New Caledonia



- 1985** 9th CPA meeting, Papeete, French Polynesia, 12–14 February
Acceptance of French Polynesia’s offer to host the 4th Festival in Tahiti in June 1985
at the 9th CPA meeting held in Papeete, French Polynesia in February
CPA approved Australia’s offer to host the 5th Festival in 1988, and for Cook Islands
to host the 6th Festival in 1992
4th Festival of Pacific Arts, Tahiti, French Polynesia, 29 June – 15 July
- 1987** 10th CPA meeting, Townsville, Australia, 20–22 October
- 1988** 5th Festival of Pacific Arts, Townsville, Australia, 14–27 August
- 1990** 11th CPA meeting, Rarotonga, Cook Islands, 10–12 December
- 1992** 12th CPA meeting, Rarotonga, Cook Islands, 27–28 October
6th Festival of Pacific Arts , Rarotonga, Cook Islands, 16–27 November
- 1995** 13th CPA meeting, Apia, Samoa, 29–31 March
- 1996** 14th meeting of CPA, Apia, Samoa, 20–23 September
Establishment of SPC Cultural Affairs Programme to assist CPA with festival
organisation and to work in close collaboration with CPA in the cultural development
of the region
Establishment of the Executive Board of CPA
7th Festival of Pacific Arts , Apia, Samoa, 8–23 September
- 1997** 1st meeting of the Executive Board of CPA, Noumea, 3–7 March
- 1998** 15th CPA meeting, Noumea, New Caledonia, 6–8 May
- 1999** 2nd meeting of the Executive Board of CPA, Noumea, 22–23 February
Executive Board of CPA endorsed the Declaration on the Protection of Traditional
Knowledge and Expressions of Indigenous Cultures in the Pacific Islands
- 2000** 16th CPA meeting, Noumea, New Caledonia, 16–18 February
17th CPA meeting, Noumea, New Caledonia, 2–3 November
CPA decision to implement a regional rotation for FOPA, around Melanesia,
Micronesia and Polynesia in turn
8th Festival of Pacific Arts, Noumea, New Caledonia, 23 October – 3 November
- 2001** 3rd meeting of the Executive Board of CPA, Noumea, 1–2 March
- 2002** Regional Meeting of Ministers of Culture, Noumea, New Caledonia, 16–18
September, which endorsed the Regional Framework for the Protection of
Traditional Knowledge and Expressions of Indigenous Cultures in the Pacific Islands
18th CPA meeting, Noumea, New Caledonia, 19–21 September
- 2003** 4th meeting of the Executive Board of CPA, Noumea, 2–4 October
- 2004** 19th CPA meeting, Koror, Palau, 2–4 March
20th CPA meeting, Koror, Palau, 29 July
9th Festival of Pacific Arts, Koror, Palau, 22–23 July
- 2007** 5th meeting of the Executive Board of CPA, Noumea, New Caledonia, 8–10 August



- 2008** 21st CPA meeting, Pago Pago, American Samoa, 31 March – 2 April
10th Festival of Pacific Arts, Pago Pago, American Samoa, 20 July – 2 August
- (2012)** 11th Festival of Pacific Arts, Solomon Islands
- (2016)** 12th Festival of Pacific Arts, Guam



Table C.1: Festival Objectives and Highlights 1972–2008

Festival	Themes and objectives	Highlights
<p>1st Festival of Pacific Arts Suva, Fiji Islands 6–20 May 1972</p>	<ul style="list-style-type: none"> • Fight against the disappearance of traditional arts in most Pacific countries and territories • Protect them from being submerged by other cultural influences • Start a process of preservation and development of the various local art forms 	<ul style="list-style-type: none"> • Canoe competition. Five traditional canoes including a double hull Fijian canoe from Kabara, an outrigger from Kadavu, a small canoe from Niue (that was later gifted to the Fijian Museum), and two from Gilbert and Ellice Islands (Kiribati and Tuvalu) • ‘Village’ of traditional houses from Tonga, Gilbert and Ellice Islands, Solomon Islands, New Caledonia, Niue and Fiji Islands. Site: University of South Pacific
<p>2nd Festival of Pacific Arts Rotorua, New Zealand 6–13 March 1976</p>	<ul style="list-style-type: none"> • Present our culture to our neighbours and share a common heritage • Act for friendship between the peoples of the region • Culture as a key to individuality 	<ul style="list-style-type: none"> • Performance of traditional challenges and welcome by tribal members of Te Arawa and Tuwharetoa • Rotorua was chosen over Auckland, Wellington or Christchurch to give participants maximum exposure to Maori culture. Participants were housed in <i>marae</i> and experienced Maori hospitality and cuisine
<p>3rd Festival of Pacific Arts Port Moresby, Papua New Guinea 30 June – 12 July 1980</p>	<ul style="list-style-type: none"> • ‘Celebration of Pacific Awareness’ • Introduce contemporary arts • Involve children with view to bridging the gap between traditional cultures of Oceania and their contemporary and future manifestations. 	<ul style="list-style-type: none"> • The arrival of an armada of traditional canoes at Ela Beach during the opening ceremony • Performance of traditional songs and dances in horse-shoe venues around Port Moresby



Festival	Themes and objectives	Highlights
	<ul style="list-style-type: none"> Encourage revival of traditional art forms and customs so that aspects that are still culturally valid can be re-incorporated into living culture 	
<p>4th Festival of Pacific Arts Papeete, French Polynesia 29 June – 15 July 1985</p>	<ul style="list-style-type: none"> 'Pacific My New Home' 	<ul style="list-style-type: none"> Reopening of the Tahiti and Islands Museum damaged by cyclones in 1983 Performance of traditional songs and dances Demonstration of traditional navigation and boat-building Exhibition of contemporary artworks from Oceania Symposium on traditional and contemporary sculpture and carving Demonstration of traditional sports, tattooing and fire-walking
<p>5th Festival of Pacific Arts Townsville, Australia 14–27 August 1988</p>	<ul style="list-style-type: none"> Promote the maintenance of indigenous cultures of the Pacific region Make the festival a time for communication between Pacific peoples Make 'Dreamtime' a rebirth for the Pacific peoples in their common destiny, working, living and achieving fulfilment together through their arts and cultures 	<ul style="list-style-type: none"> Daily performances including songs and dance, storytelling, chanting and poetry reading Screening of films made by Pacific peoples Craft village A cultural forum at James Cook University discussing issues of economic development, land use, cultural maintenance, tourism and self-determinism
<p>6th Festival of Pacific Arts Rarotonga, Cook Islands 16–27 November 1992</p>	<ul style="list-style-type: none"> 'Seafaring Pacific Islanders' Pacific Islanders as great ocean voyagers 	<ul style="list-style-type: none"> Presence of traditional canoes <i>vaka</i> from Tahiti, Marshall Islands, Hawai'i, New Zealand, Atiu, Aitutaki, Mangaia, Mauke and Rarotonga. Each



Festival	Themes and objectives	Highlights
		<p>crew landed with a sacred stone to represent the home island of the seafarers who made the journey. The stones were placed together at a sacred site to commemorate the historic gathering</p> <ul style="list-style-type: none"> • The official opening of the new National Cultural Centre in Rarotonga • Official visit by Prince Edward of Great Britain who was greeted by a performance of <i>turou</i> or welcome ceremony by two Cook Island women – a ceremony that was formerly performed only by men
<p>7th Festival of Pacific Arts Apia, Samoa 8–23 September 1986</p>	<ul style="list-style-type: none"> • <i>Tala Measina</i> – the unveiling of hidden treasures; in the context of the festival, the unveiling of our culture, arts and traditions which include oratory skills, peace-making capabilities, consensus and wisdom 	<ul style="list-style-type: none"> • Opening ceremony depicting the origin story of Samoa performed by 2000 Samoan children • Festival village composed of 26 traditional <i>fale</i> with daily demonstrations of handicrafts, carving, culinary arts, traditional games and sports and traditional house-building • Demonstration of traditional healing practices including massage, rituals and use and conservation of medicinal plants
<p>8th Festival of Pacific Arts Noumea, New Caledonia 23 October – 3 November 2000</p>	<ul style="list-style-type: none"> • ‘Pacific cultures on the move together’: Words of Yesterday (<i>Paroles d’hier</i>), the souls of our forefathers; Words of Today (<i>Paroles d’aujourd’hui</i>), free expression and a clamour of 	<ul style="list-style-type: none"> • Festival activities included dance and performing arts, film screenings and photo exhibitions • Demonstration of tradition arts such as tattooing and navigation skills



Festival	Themes and objectives	Highlights
	<p>competing voices; <i>Words of Tomorrow (Paroles de demain)</i>, the way forward</p>	<ul style="list-style-type: none"> • Debates and round-table discussions on issues of evolution of culture and the impact of modernity on traditional societies
<p>9th Festival of Pacific Arts Koror, Palau 22–31 July 2004</p>	<ul style="list-style-type: none"> • <i>Oltobed a Malt</i> – Nurture, Regenerate, Celebrate • Promote new growth through which the essence of a people is not lost but dependent on the wisdom and endurance of the ancestors • Protect cultural heritage and support the aspirations of youths • Promote unity and respect among Pacific peoples 	<ul style="list-style-type: none"> • Performing arts, literary arts, visual arts, applied arts, architecture, canoeing and navigation, healing arts, natural history, culinary arts, traditional skills and games and symposium • The Jam Houz, which kept the crowd entertained at the Festival Village with a compilation of theme songs from each participation country, jam sessions, band and individual performances • Display and demonstration of navigation, canoe-building, canoeing and traditional regattas
<p>10th Festival of Pacific Arts Pago Pago, American Samoa 20 July – 2 August 2008</p>	<ul style="list-style-type: none"> • <i>Su'iga'ula a le Atuvasa</i> – Threading the Oceania 'Ula • Continue the effort of cultivating and enhancing peace and harmony among Pacific peoples through sharing and understanding traditions, cultures and art forms 	<ul style="list-style-type: none"> • Performances of traditional songs and dances • Construction of traditional houses by delegations from American Samoa, Tokelau and Samoa • Opening and closing ceremonies





ANNEX D: SUMMARY OF RESULTS FROM SURVEY QUESTIONNAIRES

1. Survey Respondents

Survey questionnaires were designed to elicit responses on a range of festival issues and topics from government agencies responsible for culture, members of national organising committees and community arts organisations/festival participants. A copy of each of the survey questionnaires is contained in Annex B.

Survey questionnaires were sent to all festival participating countries and territories that were not visited by the evaluation team. The process involved contacting the focal point for arts and culture as listed at SPC, requesting their assistance in survey distribution. Surveys could be returned directly to the evaluation team, and respondents were assured of the confidentiality of their responses.

The evaluation team found that a number of the focal points had changed. Efforts were made to establish contact with their replacements. Follow-up emails and phone calls were made to a number of countries and territories. In addition, SPC staff assisted through translation of the survey questionnaires into French for distribution to the French-speaking territories.

Table D.1 indicates the responses received at the time of preparing the draft evaluation report. Note that some responses are still expected, and these will be included in the final report.

Table D.1: Coverage of the survey

Country/territory	Field visit	Survey	Other interview	Comment
American Samoa	X			
Australia			X	
Cook Islands		Sent, follow-up calls made		No response
CNMI		Sent, follow-up calls made		No response
Fiji Islands			X	
French Polynesia		Sent to new focal point		No response
FSM		Sent, follow-up calls made		No response
Guam		Sent, follow-up		No response



Country/territory	Field visit	Survey	Other interview	Comment
		calls made		
Hawai'i		Sent, follow-up calls made		No response
Kiribati	X			
Marshall Islands		X		Government agency response received
Nauru		X		Responses from government agency, organising committee and community arts group received
New Caledonia	X			Additional survey response received from government agency
New Zealand		Sent, follow-up calls made		No response
Niue		X		Community arts group response received
Norfolk Island			X	
Palau	X			
Papua New Guinea	X	X		Private sector response
Pitcairn		X		Government agency response received
Rapa Nui (Easter Island)		Sent to new focal point		No response
Samoa	X			
Solomon Islands		X		Responses from national organising committee, government agency and community arts groups
Tonga		X		Responses from government agency, national organising committee and community arts groups received
Tokelau		X		Community arts group response received
Tuvalu		X		Government agency and organising committee responses received
Vanuatu			X	

Country/territory	Field visit	Survey	Other interview	Comment
Wallis and Futuna		Sent, follow-up calls made		No response

At the time of writing, a total of 19 survey questionnaires had been returned from 10 different countries and territories. Of these, eight were from government agencies, four from members of national organising committees, six from community arts groups and one from the private sector.

2. Responses to Survey Questions

Table D.2 summarises the answers received to questions in the various survey questionnaires.

Table D.2: Summary of responses to survey questionnaires

Question	Comments
How do you see the Festival contributing to national arts and culture policies and plans? Is it included in a national strategy?	A number of respondents indicated that national policies are in the process of being developed. The festival is not always included in national plans.
Is there a budget allocation for Festival participation? What is its value?	Budgets are allocated in the year in which the festival occurs, through the normal process. No respondents indicated that they received additional funds in the lead-up years to the festival. Amounts varied.
What is the budget used for?	Primarily, the budget is used to fund transport and associated costs to attend festivals. Some countries and territories use the budget to help prepare participants, but in most cases this is a notional allocation only.
Do you think interest in the Festival has been increasing or decreasing over the years?	Most respondents indicated that interest is increasing, and that demand for places in the delegation outstrips supply. Some respondents noted that high costs deter people and have reduced interest when the festival is held in a more remote location from the home country. Also, the lack of any follow-on activities in the home country



Question	Comments
	reduces interest.
<p>What are the benefits from participating in the Festival?</p>	<p>The main benefits identified were the opportunities to:</p> <ul style="list-style-type: none"> • meet people, participate in cultural events and celebrate culture; • help revive and preserve cultural practices; • promote arts and culture (domestically and to the region); • market handicrafts; • showcase unique arts and crafts; and • discuss culture and education. <p>Host countries mentioned immediate benefits in buildings and other funding. A number of respondents noted no significant long-term benefits.</p>
<p>Has the Festival resulted in any significant changes to arts and culture administration/funding/infrastructure/other aspects in your country or in the local arts community?</p>	<p>Changes that respondents noted were that the festival:</p> <ul style="list-style-type: none"> • strengthened culture policy and increased manpower in the lead-up to hosting the festival; • increased awareness of some elements of culture that are endangered; • taught skills to younger generations; and • increased interest in weaving and carving.
<p>Did participation in the Festival initiate any arts or cultural activities that are still continuing? What are they?</p>	<p>Items reported include:</p> <ul style="list-style-type: none"> • traditional medicines; • inspiration for local/national arts festivals; and • invitations to participate in other festivals internationally. <p>It was noted that there needs to be some ongoing set of activities between festivals to support some initiatives emerging from the event. Host countries noted significant improvements in government policy 'attention' to the cultural sector during the</p>



Question	Comments
	festival preparation period.
What are some of the problems or constraints faced in choosing to participate?	The size of official delegations is determined by the budget, which can limit participation. Costs are higher for festivals held a long way from the home country. Selection processes may be based on factors other than artistic or cultural value. Some respondents felt that there should be some opportunity for individuals to attend in their own right, if they can meet the costs themselves.
Have you accessed any external funding for the Festival? From where?	A number of respondents mentioned the UNESCO Participation Programme, although others were unaware of it.
Can you see areas where Festival organisation and management can be improved?	<p>Most respondents were happy with festival management and organisation. Transport between venues was noted as a particular problem.</p> <p>Many respondents suggested improvements through more joint and cooperative activities, especially opportunities for artists to get together and share, rather than just performances.</p> <p>One respondent noted that participating countries and territories should be better prepared.</p>
Do you think the Festival contributes to regional cooperation and understanding? How?	Workshops and symposiums were regarded as very good opportunities to increase regional understanding and cooperation. Tolerance and understanding are increased.
In terms of preserving intangible cultural heritage, in what areas do you think the Festival should concentrate in future?	<p>Suggestions included:</p> <ul style="list-style-type: none"> • ensuring that the festival theme reflects preservation of heritage, and that activities within the festival support this (it was noted that implementing this measure requires better planning); • recording festival performances and events as a permanent record;



Question	Comments
	<ul style="list-style-type: none"> • greater use of traditional languages, and use of oral recordings; • traditional hunting and gathering, especially demonstrations by the host country; • showcasing very old artifacts; • more emphasis on traditional costumes, and authentic performance; and • understanding the economic value of culture.

3. Rating of the Festival against Objectives

Each questionnaire asked survey respondents to rate the festival in terms of how well it met each of the overall objectives. The aim of this question was to get an indication of how effective the festival has been from a range of different perspectives.

Table D.3: Rating of the festival against each of its objectives

Respondents were asked to rate the festival's performance against the following objectives, using the scoring system as follows: 1 = Poor, 2= Fair, 3 = Good, 4 = Excellent			
	Highest score given	Lowest score given	Average score
Encourage awareness of a collective voice	4	2	3.4
Foster the protection of cultural heritage	4	1	3.2
Explore and encourage the creation of new dynamic arts	4	2	3.2
Cultivate global awareness and appreciation of Pacific arts and cultures	4	2	3.7
Promote our traditional languages	4	1	2.3
Value the wisdom of our elders	4	1	2.8
Support the aspiration of our youth	4	2	3.4
Advocate a culture of peace through dialogue with the culture of the Pacific	4	2	3.4



Respondents were asked to rate the festival's performance against the following objectives, using the scoring system as follows:

1 = Poor, 2= Fair, 3 = Good, 4 = Excellent

Promote cultural development within the social, economic and political development of our countries	4	1	3.2
Encourage indigenous peoples of the Pacific to continue their efforts for recognition	4	2	3.4

As Table D.3 shows, the average rating for most objectives is between 3 (Good) and 4 (Excellent), indicating that most respondents see the festival as meeting them effectively. The highest average rating (3.7) was for the objective concerned with cultivating global awareness and appreciation of Pacific arts and cultures.

Scores are somewhat lower for two objectives: promoting traditional languages and valuing the wisdom of elders. A similar view was reflected in some of the other survey comments and responses, in that many respondents felt the festival should be doing more to use indigenous languages in preserving intangible cultural heritage, and to act as a mechanism for passing skills on to younger artists and performers.

The other slightly lower average score (3.2) was for the objective concerned with the creation of new dynamic arts. The evaluation team notes that there is considerable discussion within the region on the appropriate balance between traditional and contemporary arts at festivals.





ANNEX E: FIELD EVALUATION PROFILES

Country/Territory: Papua New Guinea

Dates Visited: 5–9 July 2009

Visit Conducted By: Joycelin Leahy and Joyce Yeap

A. Background Data for Country/Territory

Description of participation in previous festivals

PNG hosted the 3rd Festival of Pacific Arts from 30 June to 12 July 1980, bearing the theme 'Celebration of Pacific Awareness'. Twenty-two countries and territories took part, with a total number of 1639 participants. The festival policy provided that it was to be 'a Festival for the people, brought to the people', thus the organisers adopted outdoor 'horseshoe' venues in and around Port Moresby. The festival was aimed at fostering self-awareness and identity in the wider Pacific and global contexts, and at encouraging the revival of aspects of traditional art forms and customs into contemporary living traditions.

The timing of the festival coincided with a period of nationalistic fervour during which PNG and her neighbours were experiencing a 'Pacific Renaissance' as an outcome of their recent independence from colonial governments. Highlights of the festival included the arrival of an armada of traditional canoes from several participant countries and territories during the opening ceremony.

The positive impact of the festival is evident in the way it is spoken of with great fondness by those interviewed during the country visit. The total cost for the festival was PGK 1.15 million, with contributions from the Government of PNG (43%), SPC (21%), external assistance (6%) and domestic revenue/fundraising (30%).

PNG has participated in every Festival of Pacific Arts held since 1972, and has traditionally sent the biggest delegations. At the last festival in Pago Pago, its delegates numbered 176, costing a total of PGK 1.7 million. PNG stands out as having the greatest diversity of artistic styles and performance types from its many cultural and linguistic areas, many which have retained their authenticity in the rapidly globalised world.

Summary of national arts and culture policies

The government agency responsible for arts and culture development in PNG is the National Cultural Commission (NCC). At the time of evaluation, the entire cultural sector is being reviewed.



In the 2004 draft policy, NCC's areas of responsibility include:

- the **Institute of PNG Studies** which researches and records traditional PNG cultures, acts as a repository for PNG cultural studies, and sets parameters and regulates cultural research in PNG;
- the **National Film Institute** which sets policy guidelines for the PNG film industry, promotes film production, produces films and regulates foreign film production in PNG;
- Management Services** for staff development, training, personnel and salaries, administration, logistics, finance, budgets and accounts;
- Policy Planning and Research** for policy coordination, planning and research;
- Culture Services** for project planning, development and implementation, promotions, publicity and marketing programmes in arts, crafts and festivals; and
- the **National Performing Arts Troupe** which develops theatre as professional art form, promotes regional and provincial theatre, and stages domestic and international festivals.

PNG is signatory to the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, and its ratification has been effective since 18 September 2008. As well, intangible cultural heritage is protected under Part 1 of the National Cultural Commission Act of 1994 (in which Clause 1 on 'Interpretation: cultural heritage' refers to all aspects of indigenous cultures, both tangible and intangible). The National Cultural Commission, which was established under this Act, works to:

- assist and facilitate, preserve, protect, develop and promote the traditional cultures of the indigenous peoples of Papua New Guinea;
- encourage the development, promotion and protection of the contemporary cultures of Papua New Guinea;
- facilitate the marketing of selected and approved aspects of the cultures of Papua New Guinea;
- coordinate with related governmental and non-governmental agencies on cultural matters;
- coordinate cultural activities with provincial cultural bodies;
- liaise with non-governmental organisations on cultural matters; and
- liaise with international cultural organisations.

PNG is one of the countries selected for a pilot project in the implementation of the 2002 Model Law for the Protection of Traditional Knowledge and Cultural Expressions.



Organisation and administration of festival participation

The present organising committee for festival purposes comprises six government officials from NCC. Previously members included representatives from the creative arts industry, the media and private sector but this arrangement was discontinued due to poor attendance at meetings. Similarly, previously established subcommittees for fundraising, catering, media, etc., have been dissolved as they were deemed ineffective. This situation appears to contradict the festival philosophy of involving many people in order to draw on collective broad-based expertise and experience for efficient festival management. As well as FOPA, the organising committee is responsible for the Melanesian Festival that takes place every other year, and the four national and four provincial festivals in PNG that take place annually.

Upon receiving invitation from the host country to participate in FOPA, the organising committee issues calls for submission from the provinces. Selection is made on a loose rotation basis, with consideration given to gender balance and youth inclusion. Particular emphasis is put on representing the widest possible range of performance types given the unique cultural diversity of PNG. In general, provinces cater for the 'traditional' arts, while 'contemporary' artists are selected from the Melanesian Institute of Arts and Communication (MIAC), the University of Papua New Guinea's art school. For the last festival in Pago Pago, participants selected under the 'individual artist' category had to pay a levy of PGK 4000 towards their travel. At the festival they were given an allowance of PGK 1200. Participants of traditional songs and dance groups (*sing sing*) were mostly funded by their local members of parliament. The total budget was PGK 1.7 million, funded almost entirely by the PNG Government with nominal sums from fundraising and the private sector.

The committee meets once a month from the time that it receives the host country's formal invitation, which is usually about 12 months prior to the festival. In the six months leading up to the festival, it meets once a week or as needed.

B. Summary of Meetings and Consultations

There is general consensus that the festival continues to fulfil its primary function in providing the occasion for Pacific Islanders to meet, share and enjoy their cultural heritage. All stakeholder groups express this view, although there is some criticism that recent festivals have lost the edge as platforms for emerging Pacific solidarity. In this view, the festival is becoming increasingly a mere showcasing of talents without accompanying intellectual dialectics or a self-sustaining mechanism. A common sentiment is that the festival is an expensive 'party' to host.



In meeting its objective of helping to conserve and develop various local art forms, the festival has succeeded to varying degrees. Coastal PNG, whose contact with colonialism and introduced religions came earlier than other parts of the country, benefited most from the awareness brought about by the festival in revitalising arts and culture. An example given is the revival of tattooing in Pari village when an elderly woman taught this skill to her granddaughter and it was brought to the 1992 festival in the Cook Islands. In contrast, much of inland and highland PNG has retained traditions that have been passed down for many generations, enriched but relatively unchanged. The festival has therefore had less effect on the diversity, wealth and health of cultural expressions of these areas.

In the area of contemporary arts, the festival plays a significant role in exposing PNG artists to the mainstream art world, introducing new concepts, techniques and materials, and providing the opportunity for exchange and dialogue with other artists. The same applies to craftspeople who return not only with new ideas, designs, methods and materials, but also with the realisation that there is a demand for their wares outside of PNG. This potential for an export market for crafts remains untapped in PNG largely due to lack of government support and infrastructure. A *bilum* maker who participated in the Pago Pago festival lamented her lack of access to the Internet, meaning that she could not follow up on the contacts made during the festival. A positive example comes from Esther, coordinator of the Soko Women's Association of East Boroko, who used the profit made from the sale of her handicrafts at the festival to start up a chicken- and pig-raising project for her community.

Craftspeople attending the festival note that they were in 'competition' with the official NCC stall. All craftspeople managed to sell all their products at the most recent festival, although few made a profit given their costs. Some respondents note that cost-sharing applies to participants who are funding part of their own travel and living costs. Despite limited use of external support such as private sector sponsorship and limited awareness of the UNESCO Participation Programme, the evaluation team heard that part of the delegation to Pago Pago was funded by NCC (the Museum), while others did access the Participation Programme.

In delegations there has been a good balance between male and female, elders and youth; achieving this balance is understood to be the aim by both NCC and provinces, without it being official policy. MIAC reported that while it is involved in organisation, it is not represented on the organising committee. In general, the evaluation team heard that organising committee membership should be broadened to include a wider range of representatives from the arts community and the private sector, as it did in the past.



The festival can be said to benefit the participants directly, while the rest of the country benefits only insofar as there is a latent awareness of the value of culture. Few publicity activities have taken place, apart from when PNG was the host, which did have a big impact locally. The festival's contribution to national arts and cultural policy is marginal: PNG is currently undertaking a major restructuring of the entire culture sector, driven by the agenda to give culture a greater priority in development terms. Cultural wealth in PNG remains an untapped economic resource. By the Minister of Culture's admission, there is an urgent need for a shake-up from the top to rid the department of certain 'dead wood' elements. It was mentioned that events like the Festival of Pacific Arts and the Melanesian Festival can be 'grave trains' through which largesse is distributed to kinfolk.

The major constraint to participation has been lack of resources. Many people wish to participate and the total budget will restrict the size of the delegation. It was mentioned that other sources of funding need to be examined. However, the evaluation team also heard that PNG delegations need to be more 'professional' in quality of presentation, which could be achieved either through more funding, or perhaps by reducing the size of the delegation.

Participants from PNG note a concern with festivals hosted in Polynesia, in that traditional forms of dance involving partial nudity drew negative reactions from members of the audience. This led to a number of incidents in both Apia (1996) and Pago Pago (2008), one of which became violent. This issue will continue to be a concern given cultural and religious sensitivities and differences, but can be ameliorated through better programming and awareness by festival organisers.

C. Assessment of the Festival by Country/Territory

Against objectives

1. Encourage awareness of a collective voice – this objective was very important in the early period of the festival at the time of independence movements and nation-building. As noted above, PNG considers that the festival is now more of a performance event. The evaluation team heard that through the festival, art can be a medium to evoke a pan-Pacific identity.
2. Foster the protection of cultural heritage – respondents report that the festival helps to raise awareness that cultural heritage needs protection, especially material culture which is under pressure from external collectors.
3. Explore and encourage the creation of new dynamic arts – the involvement of MIAC has allowed artists travelling to festivals to be exposed to new art forms and techniques, such as installation art and public art.



4. Cultivate global awareness and appreciation of Pacific arts and cultures – profiles of PNG artists have been raised internationally through festival participation. Traditional art forms, however, do not need the festival as they are quite well known, remain authentic and are strongly maintained at community level.
5. Promote our traditional languages – In art forms such as singing and dancing, traditional languages are used. Other forms of art, including drama, do not use traditional languages. It was reported that festival organisers had previously asked PNG to perform a play in English rather than pidgin.
6. Value the wisdom of our elders – NCC’s unwritten policy of including a mixture of younger and older artists is intended as a means of preserving traditional knowledge; however, there are reports that some of the more ‘traditional’ elders are resistant to new ideas which has affected some artistic expression.
7. Support the aspiration of our youth – again, while the unwritten policy promotes participation by youth, there are no explicit requirements. The requirement for participants to contribute to the costs may reduce the opportunities for some young people to attend.
8. Advocate a culture of peace through dialogue with the culture of the Pacific – the differences between Polynesian and Melanesian culture have caused some problems at past festivals. One comment was that national delegations tend to represent colonial constructs, whereas culture is shared across borders. The requirement for visas for PNG nationals to travel to some Pacific countries was mentioned. Exchanges at festivals have led to lasting friendships.
9. Promote cultural development within the social, economic and political development of our countries – this objective is constrained by the structure of NCC, which is limited in scope as it only includes public servants. This narrow membership limits the effectiveness of the festival’s benefits to both participants and the wider community. Formal assistance to the arts community, in the form of policy direction and funding support, is, in general, lacking in PNG.
10. Encourage indigenous peoples of the Pacific to continue their efforts for recognition – the evaluation team heard that the festival may need a rebranding to account for emerging issues in the post-colonial phase of development.



Country/Territory: New Caledonia

Dates Visited: 13–22 July 2009

Visit Conducted By: Joycelin Leahy, Joyce Yeap, Bill Pennington

A. Background Data for Country/Territory

New Caledonia first participated in the 1972 festival, has been present at all festivals since, and was the host country for the 2000 festival. Originally, New Caledonia was scheduled to host the 1984 festival but, due to the political situation in the country, the festival was held instead in Tahiti the following year.

Culture has a very high profile in the New Caledonian government administration, and is well supported in budgets at national and provincial levels. Provincial governments have day-to-day responsibility for culture. The high profile reflects the recognition of Kanak culture and identity emerging from power-sharing agreements between France and the Kanak independence movement. Culture is specifically mentioned in the preamble to the 1998 Noumea Accords. There is also an element of European-style government support for, and administration of, arts and culture.

As festival host, New Caledonia established an organising committee known as COFAP, made up of a Board of Directors. There was also a steering committee to oversee festival preparation and organisation, which included representation from government agencies responsible for culture, customary relations, the Congress (parliament), Kanak development and the Tjibaou Cultural Centre, as well as officers from provincial and local administrations. An ex-officio member was a Government of France representative. Other members were co-opted from SPC. Funding was derived from government sources (France 28%, New Caledonia 37% and provinces 4%), sponsorship by the European Union (20%), private sector (2%) and revenue generated by the festival events (8%). The New Caledonian delegation to its own festival was organised separately through an executive team.

When New Caledonia participates in those festivals held in other countries and territories, the Department of Culture coordinates the arrangements, with involvement from the Tjibaou Cultural Centre. There is representation from the provincial level governments, which are responsible for cultural development in New Caledonia. The cost of participation is borne entirely by the government with contributions from all levels. Relatively recent delegations comprised 300 people for the 1994 festival in Palau and 150 people for the 1998 festival in American Samoa. The organising committee works within a budget, and ensures appropriate representation from the three provinces.



B. Summary of Meetings and Consultations

The promotion and protection of culture (particularly traditional Kanak culture) is an important social and political issue in New Caledonia. The festival is regarded as one opportunity among many to help meet the objectives of national and provincial cultural policies. Importantly for the Kanak community, the festival is a means to connect with other Melanesian cultures in the region and further strengthen their identity (although such connections are also made through the Festival of Melanesian Arts). New Caledonian Government policy is to increase engagement with the rest of the Pacific region, and the festival is a means to broaden these linkages. Almost all interviewees acknowledge the hosting of the festival in 2000 provided a significant 'boost' and increased interest in subsequent festivals, although a representative of the Government of France questioned the value of being a host country.

Members of COFAP for the 2000 festival note that they had little information to assist in planning. Previous festivals had not produced adequate evaluation reports. Further, the festival did not really have explicit objectives or aims, and there was no clear direction from the Council of Pacific Arts regarding the expectations of the host country. Other issues raised include the balance between traditional and contemporary artistic expression, the tendency towards 'entertainment' at the expense of authenticity and the lack of meaningful exchanges between delegations. Festival logistics caused some problems when New Caledonia hosted in 2000. For example, host committees were constrained in their planning because participating delegations failed to provide timely information, and delegations lacked the necessary authority to sign documents regarding film and TV coverage of the festival. As festival host, New Caledonia arranged for a number of events to be held in the provinces. Although these arrangements added to the cost and logistics, it was considered to be an important element of the festival, especially in contributing to exchanges between groups.

Government (national and provincial) has been the only source of funding for New Caledonia's participation in subsequent festivals. Private sponsorship is not really needed, and there may be limited interest in providing sponsorship for a festival that is carried out 'off shore', particularly if the company involved does not carry out business elsewhere in the region. However, under a new law passed in 2008 sponsorship of cultural events is tax deductible. This incentive may increase private sector sponsorship of arts productions, national and provincial festivals and the like. It may be something that the organising committee will explore for future festival participation.



The provincial administrations select New Caledonia's festival participants, with oversight from the national organising committee. Provinces report that the process of rehearsal and selection involves 'mini-festivals' in a number of locations. As well, there is a strong local tradition, especially in the north and islands, of regular performances and displays of traditional arts and crafts. The provincial cultural affairs offices build on this tradition when preparing for festival participation.

The budget sets a limit on the size of New Caledonia delegation, and membership appears to be equally divided among the three provinces. There is an understanding that younger artists and performers will be included with more senior counterparts. It is left to the provinces to determine the balance of different types of artists – such as music, dance, crafts, visual arts and theatre performance; however, the national committee provides guidelines based on the festival's theme and invitation letter. Respondents report that the number limits can restrict content in artificial ways, as (for example) dance troupes may take up a disproportionate number of places in each province. There have been no problems with duplication or replication between provinces; however the evaluation team heard that at the festivals the national delegation tends to operate as three separate delegations, without necessarily a common bond or approach.

In 1998 the Loyalty Islands province sent and funded a separate group of performers, which did not form part of the official New Caledonian delegation. Their involvement caused some problems in identity and administration for the national organising committee. The evaluation team also heard that some contemporary artists, and members of minority communities (e.g. Polynesians living in New Caledonia) have felt excluded from festivals (or at least from the official delegations).

A number of festival participants feel that there should be greater opportunities for artistic exchange at the festival. They see symposiums as an important element, which could be extended to include regular sessions with senior artists, where techniques, experiences and artistic expression could be shared. Some respondents suggest that other events could be organised to create the structure for such sessions, including joint performances and artworks over the period of the festival. They also note that not all other countries and territories have the same infrastructure as New Caledonia, to the extent that the infrastructure of another host country can limit the effectiveness of displaying visual arts (where an appropriate venue is needed) and performance arts (requirements for staging, lighting). The theatre group has adapted its contribution over a number of festivals to include more improvisation, rather than a standard performance. This approach has also allowed for greater exchanges with other delegations.



The evaluation team learned that a number of positive connections have emerged from individuals and groups participating in the festival. Following the 1998 festival, a theatre group was invited to conduct workshops in Tonga, which was funded by the New Caledonian Government. The same theatre group is developing and performing a play by a Hawaiian author who they met through the festival. The festival has introduced new presentation techniques for traditional art, such as framing of wood carvings, and the introduction of tapa cloth. Other examples include revival of body painting and bamboo musical instruments by exchange with other delegations. One of the delegation liaison officers in 2000 has developed personal connections, and he and his colleagues have exchanged visits with artists in the USA.

C. Assessment of the Festival by Country/Territory

Against objectives

1. Encourage awareness of a collective voice – New Caledonia is isolated linguistically and to a certain extent politically from other parts of the region. The festival has been important in promoting artistic, cultural and person-to-person links. Further, it has helped in strengthening the Melanesian/Kanak identity through exchanges with neighbouring countries. However, because of history and politics, New Caledonia is still limited in its ability to fully participate in any 'collective' Pacific voice or identity.
2. Foster the protection of cultural heritage – the festival has a modest role in promoting and exposing Kanak culture to the rest of the region. Cultural policies and programmes, however, are well funded through national agencies and at the provincial level.
3. Explore and encourage the creation of new dynamic arts – New Caledonian festival delegations have, despite some criticism, included non-traditional art forms. Several groups from southern province in particular have blended traditional and contemporary styles, as well as including Kanak and non-Kanak members. A number of interviewees point out that the festival has been an opportunity to learn and teach new techniques.
4. Cultivate global awareness and appreciation of Pacific arts and cultures – New Caledonia has stronger links to metropolitan France in terms of promoting its arts and culture through cultural policies and, to a lesser extent, tourism. Many artists and performers have studied in France. The Tjibaou Cultural Centre is a world class facility and hosts a range of events all year round. Participation in the festival is regarded as a 'regional' effort rather than an opportunity to connect with a global audience.
5. Promote our traditional languages – the festival does little to promote Kanak languages. This role is fulfilled through New Caledonian agencies responsible for education, Kanak development and culture, as well as provincial governments.
6. Value the wisdom of our elders – the evaluation team heard that it is a deliberate policy to include a mix of older and younger artists and performers in festival delegations. This make-up has provided many benefits for participants.



7. Support the aspiration of our youth – the evaluation team heard that hosting the festival in 2000 was a great opportunity for younger people in New Caledonia to be exposed to visitors from other countries and territories. This contact has led to a number of ongoing relationships and connections, artistic and non-artistic. It was suggested that a festival ‘fringe’ might also assist in opening the festival up to a younger audience, and newer artists. See also point 6 above.
8. Advocate a culture of peace through dialogue with the culture of the Pacific – achieving this objective has been one of the main benefits of participating in the festival for New Caledonia. Participation in regional events more firmly locates New Caledonian culture in the region, and person-to-person linkages allow for greater understanding and appreciation of roles and identities.
9. Promote cultural development within the social, economic and political development of our countries – the festival has only a minor role in the development of arts and culture in New Caledonia, although this role is more important in relation to connections with the region.
10. Encourage indigenous peoples of the Pacific to continue their efforts for recognition – again, this is an important element for many New Caledonian artists and performers, especially those of Kanak heritage. Festival participation allows New Caledonia as a whole to be recognised as a part of the Pacific, and for Kanak people to embrace the commonality of cultural traditions and artistic expression with their Melanesian neighbours.



Country/Territory: Samoa

Dates Visited: 2–6 August 2009

Visit Conducted By: Joyce Yeap, Bill Pennington

A. Background Data for Country/Territory

Samoa hosted the 7th Festival of Pacific Arts in 1996 (8–23 September), which was attended by over 1500 participants from 25 countries and territories. The festival theme was *Tala Measina*, which means the ‘Unveiling of Treasures’. Samoa has actively participated in all festivals since its inception in 1972, sending an unprecedented delegation of 181 to the 10th Festival in Pago Pago (2008), mainly due to its close proximity.

Some of the long-term benefits derived from hosting the festival in 1996 have included infrastructure developments, such as: the renovation of school buildings that were used to accommodate festival participants; the sealing of roads at the festival grounds; the installation of permanent lighting at Apia Park; the building of a new stage at the waterfront, which continues to be used to promote the performing arts; and the renovation of a large Samoan *fale* as the central venue for the Festival Village. These improvements were timely given that Samoa was then still recovering from cyclone damage incurred in the early 1990s. A marked increase in commerce was also reported as local businesses responded to government tenders for supplies, renovations and construction works. Other benefits that are harder to quantify include those arising from artistic and cultural exchanges, as well as lasting friendships forged during the festival.

With hindsight gained from having hosted the festival, in its report the organising committee put in a strong recommendation for the establishment of an autonomous National Council of Arts. It would gain funding from government, and its membership would include representatives from various art forms such as carving, contemporary, literary and performing arts, tattooing, traditional boat-building and crafts. The organising committee thought that such an organisation would be useful to coordinate, promote and foster Samoan arts at a national level. Other recommendations were to establish a National Museum, following an earlier decision of the Cabinet, and a National Archive. Schools were encouraged to formalise their curriculum development in the traditional arts so that the younger generation could learn skills in this area.

At the time of this evaluation visit in 2009, a National Council of Arts was yet to be established. However, the Museum of Samoa now occupies a renovated building within the same precinct as the Ministry of Education, Culture and Sports (MESCS).



Arts are also now a more formal part of the school curriculum, although how much this change was due to hosting the festival is unclear. The National University of Samoa has specialised training for secondary teachers interested in art.

MESC is the government department responsible for the development of Samoan national cultural policy, the framework of which is built around the importance of cultural heritage, both tangible and intangible. While endeavouring to work collaboratively with the custodians of traditional knowledge and skills in efforts to revive, promote, preserve and safeguard Samoan cultural heritage against abuse and exploitation, the Ministry nevertheless recognises that some modernisation is inevitable given sustained European contact, missionisation, and economic and political changes in the Samoan cultural landscape from colonial times. The scope of Samoan national cultural policy, particularly in respect to funding, has been widened through support from UNESCO and SPC. In developing such a policy through cultural mapping and use of the Model Law framework, a healthy working relationship now exists with custodians of traditional knowledge and skills. Although Samoa has not ratified the 2003 Convention on the Safeguarding of Intangible Cultural Heritage, it has collected and inventoried some 120 myths and legends, as well as a corpus of traditional songs.

A national cultural policy, covering both traditional and contemporary elements, is currently being finalised. A design brief for a National Cultural Centre is underway, following which a proposal will be submitted to Cabinet. Construction of the new centre will depend on funding. The Ministry for Education, Sports and Culture is also running vocational training programmes targeting at-risk groups of school leavers, unemployed youths and adults, focusing on traditional boat-building, house-building, *siapo-* (tapa-) making and weaving.

B. Summary of Meetings and Consultations

In Samoa, the Festival of Pacific Arts is seen primarily as an opportunity to 'showcase' the best of Samoan arts and culture. The festival itself is not seen as a means of contributing to cultural preservation or promotion – it is considered that Samoan culture remains sufficiently strong at the family and village level, and is well ingrained into all aspects of life. There is also a range of domestic opportunities available where artists and performers are able to participate, such as Independence Day celebrations and the annual Teuila festival. Crafts such as *siapo-* (tapa-) making and weaving of fine mats are part of everyday life in Samoa, while traditional and contemporary arts are included in the school curriculum and are also available through vocational training. Therefore Samoa sees the festival as means of experiencing and meeting people from other countries, territories and cultures, and of sharing interests in creative and performing arts.



Samoa's delegation to the festival has tended to focus on the more traditional areas of performing arts, where dancers and singers make up the largest proportion of any festival delegation. There is always strong representation from the dancing group made up from the teachers' association, although Samoa has begun to hold auditions and a competition for other performers during preparation for the most recent festival – these performers came from active church, community and youth groups. The evaluation team heard that the festival theme is not really a factor for consideration when the organising committee is putting together the Samoan participants. Only Samoan-based artists and performers are considered for inclusion.

Samoa has been disappointed that other countries and territories at the festival have not shown a greater interest in activities such as seafaring and traditional house- and canoe-building, which are considered to be 'endangered' skills. In Pago Pago in 2008, the delegation included a visual arts lecturer from the National University of Samoa and a group of secondary students. This proved to be a great experience for the students in being exposed to the works of other artists in the region and a range of different artistic techniques. Other informants told the evaluation team that they were disappointed by the quality of handicrafts in Pago Pago (including those from Samoa) and that this section of the festival risked being turned into a 'flea market'. Some expressed concerns that traditional dancing, in particular, has changed towards more tourist-oriented performance due to the regular opportunities provided by hotels and other events, such as tours and exhibitions overseas.

The Ministry of Education, Culture and Sports organises the delegation to the festival. Funding comes entirely from government, and is included in the forward budget. Samoa operates on a three-year budget framework, so preparation and attendance can be planned and budgeted well in advance. The available budget will determine the overall size of the delegation. In Pago Pago, transport was relatively easy to arrange, and Samoa sent 181 people on the inter-island ferry, whereas only 55 participants were sent to Palau in 2004. The Samoan delegation had more women than men in the group, and contained a balance of youth and older artists. The major problem for organisers lay in obtaining American Samoan visas in time for departure.

The proximity of the 2008 festival in Pago Pago meant that a number of Samoans attended who were not part of the national delegation. These attendees were involved in marketing handicrafts and showing *elei* print dressmaking. The Ministry's organising committee assisted a number of these participants to obtain visas by including them in the official list, although the participants paid their own travel costs.



Samoa officials have not sought sponsorship to assist with offsetting festival participation costs, and feel that the Government is unlikely to consider it in future either, as it is not in line with current policy. In general, funding is not available for community arts and cultural programmes, in contrast to sport, where the Ministry operates a funding mechanism with grants for sporting associations. At present, Samoa is not able to access the Participation Programme due to overdue acquittals from other UNESCO funding programmes. Officials feel, however, that there should be some form of permanent festival administration or secretariat to assist host and participating countries and territories. The biggest logistical issue for the Ministry is planning and arranging travel, and respondents feel that SPC or another body should consider providing advice, or perhaps even a travel agency, to assist delegations.

Samoa officials had recently attended the African, Caribbean and Pacific festival in the Dominican Republic. This festival was impressive in the way it had incorporated traditional and contemporary forms of artistic impression. In the view of the officials, Pacific countries and territories tend to be under-represented in global festivals of this type, and perhaps more effort could be put into securing European Development Fund assistance to promote participation, or to support similar activities in the region.

In hosting the 1996 festival, Samoa built on its experience of hosting the 1983 South Pacific Games. In turn, the festival has helped Samoa host the 2007 games. In all cases, the Government established a broad-based organising committee consisting of the heads of key agencies, together with representatives from the community (including artists and performers). Former members of the organising committee believe that this was one of the reasons behind the success of festival organisation, as all relevant decision-makers were included in planning and management. From a budget of around WST 6 million, a third was used for renovating two school sites for use as accommodation for delegates. These improvements (buildings, showers, toilets) had significant benefits for the schools involved, which continued beyond the end of the festival. These same venues were used for athlete accommodation during the South Pacific Games in 2007.

Members of the organising committee praised a number of aspects of the 1996 festival, notably the decision to involve the community in hosting some events. Festival sites were located in nearby villages, and also on the island of Savai'i. Respondents mentioned that almost everyone in Samoa would have seen some element of the festival. Free entry to events ensured good attendances, and the festival itself generated tremendous interest within Samoa. Locating the festival 'village' in one area added to the atmosphere, as did accommodating all delegations in only two locations.



These centralised arrangements also aided logistics, particularly transport. Respondents contrasted the atmosphere there to the recent South Pacific Games in Samoa, which had reportedly poor spectator numbers and failed to engage with much of Samoa's population. The evaluation team was informed that the 1996 festival was the best regional event that the country had hosted.

Some respondents note that at the 1996 festival an incident had occurred related to cultural sensitivities. Samoan informants suggest that festivals should not prevent delegations from performing their authentic expressions of culture; however there should be some awareness of what is locally appropriate behaviour. Perhaps festival organisers need to be more aware of the events at which such forms of expression are likely to occur, and take steps to minimise the possibility of repeating negative incidents by working through heads of delegations.

The evaluation team heard that there should be greater opportunities for artistic exchange at festivals. The symposiums are good, although limited in number and scope, and could be extended. As noted above, activities such as boat- and house-building could be designed to involve more participants. Creative arts (e.g. painting, weaving) could also focus on activities to stimulate artistic exchange and exposure to new techniques. For Samoa, these are the longest-lasting and most sustainable benefits – the experience of the festival itself and the opportunities presented by being exposed to a variety of cultures. The evaluation team heard of at least one young visual artist whose work has been picked up by a gallery in New Zealand as a result of his participation in the 2008 festival. Another example mentioned is that the 1996 festival may have contributed to a revival of tattooing, which is becoming increasingly important as a traditional and contemporary artistic form, as well as a business for some local artists. Samoa recently hosted the 3rd International Convention for Tattooing. The festival has provided a commercial outlet for some producers of handicrafts, although this is more a 'one-off' benefit from immediate sales. The Samoan trade office in Auckland does more for local handicraft exporters in the longer term.

Tourism is considered to be an important element in festivals, primarily for the host country. Although no significant increase in tourist numbers occurred during the 1996 festival, respondents feel that the associated publicity raised Samoa's international profile. Traditional arts and culture are still used by the Samoan Tourist Authority in international exhibitions and in developing promotional materials.



C. Assessment of the Festival by Country/Territory

Against objectives

1. Encourage awareness of a collective voice – Samoa does not see this objective as an important element in deciding to participate in festivals. However, respondents do see the festival as a useful means for Pacific artists to come together and share experiences and cultures.
2. Foster the protection of cultural heritage – preservation of Samoan cultural heritage does not rely on the festival, or events like the festival. It is considered as part of everyday life. The new cultural policy gives a prominent role to traditional custodians.
3. Explore and encourage the creation of new dynamic arts – as noted above, the festival has contributed to a revival of tattooing, and has the potential to encourage new and emerging artists by exposing them to different cultures and artists from other backgrounds. However, the evaluation team also understands that secondary schools, vocational training institutes and the artistic community in Samoa are already well disposed towards new forms of expression.
4. Cultivate global awareness and appreciation of Pacific arts and cultures – hosting the festival did allow Samoa to promote parts of its artistic and cultural heritage. It gained some tourism benefits, although these are difficult to quantify.
5. Promote our traditional languages – this objective is not particularly relevant to Samoa's participation in festivals, although some respondents mentioned that Samoa is becoming more 'English speaking', particularly among younger people.
6. Value the wisdom of our elders – *fa'a Samoa* already places a great deal of importance on respect for elders, their position and their role in all elements of culture. Endangered skills such as navigation, boat-building and house-building, however, can be promoted through the festival.
7. Support the aspiration of our youth – selection policy for the Samoan delegation includes a focus on younger artists from the secondary and vocational school systems. The festival is seen as a good opportunity for enriching their artistic education. Many of the performers are also from youth groups.
8. Advocate a culture of peace through dialogue with the culture of the Pacific – respondents mentioned that the 1996 festival was the only chance that many Samoans had to experience the cultures of their neighbours. They see this experience as one of the enduring benefits from hosting the festival.
9. Promote cultural development within the social, economic and political development of our countries – Samoa does not see the festival as an essential element to cultural or other development within Samoa. However, the festival is an opportunity to present the 'best of Samoa', which may have some benefits for the artistic community within the country.



10. Encourage indigenous peoples of the Pacific to continue their efforts for recognition – as an independent state since 1962, and with a strong traditional culture, this objective is not of great importance for Samoa, apart from (again) promoting the ‘best of Samoa’ to an outside audience.



Country/Territory: American Samoa

Dates Visited: 6–12 August 2009

Visit Conducted By: Bill Pennington and Joyce Yeap

A. Background Data for Country/Territory

American Samoa was host to the 10th Festival of Pacific Arts in 2008 (20–30 July). A total of 2714 participants attended from 23 countries and territories. The theme for the festival was *Su'iga'ula a le Atuvasa*, or 'Threading the Oceania 'Ula', to describe the coming together of the Pacific communities.⁷⁵ American Samoa has participated in all nine festivals since the first one in Fiji Islands in 1972.

American Samoa first indicated its interest to host the festival as far back as 1992, during the festival hosted by the Cook Islands. However, it was not until American Samoa's third attempt in 2000 that its bid was successful, with the consequence that it hosted the 2008 festival. The experience of hosting the South Pacific Mini Games in 1997 and of regularly participating in previous festivals gave members of the organising committee the confidence to commit to this major undertaking. Hosting the festival was seen both as a challenge and an opportunity for American Samoans to reflect on, reassess, improve and showcase their arts and cultural practices, especially in the perceived climate of 'Americanisation'. Hosting the festival was aimed at achieving positive outcomes in the areas of education, 'identity and cultural reassurances' as well as economic returns.

The responsibility for arts and culture development in American Samoa is shared between the American Samoa Council on Arts, Culture and Humanities – commonly referred to as the Arts Council – which comes under the Governor's Office, and the American Samoan Department of Education. There is no coded set of national arts and culture policies as such. Respondents believe that culture and the arts are very much alive and are practised in the day-to-day lives of American Samoans. The Arts Council and Department of Education frequently work together to implement cultural and arts programmes, and occasionally send students off-island for training. The Arts Council also runs the Museum of American Samoa, more commonly known as the Jean P. Haydon Museum, and is the agency responsible for organising participants from American Samoa for festival purposes.

As the most recent festival host, American Samoa established an organising committee (OCFOPA) in March 2005 which became the Festival Board of Directors in 2006.

⁷⁵ As noted in the body of this report, the evaluation team was fortunate to interview the theme's creator, Mr Fofu Sunia, a traditional orator and one of the founding members of the Festival of Pacific Arts, who was present at the 1968 South Pacific Conference that saw the inception of the idea for a regional arts festival.



The Governor handpicked members, who were mainly representatives from various government departments and agencies including Public Works, Health, Education, Treasury, Samoan Affairs, Broadcasting and the Arts Council. In early 2007, having satisfied legal requirements, OCFOPA operated as a non-profit organisation. With this status, the committee could solicit the public for financial support and any donations were tax deductible.

The total cost of the 2008 festival is estimated to be around USD 5 million, with USD 457,000 raised through community donations, a grant of USD 339,000 by the US Department of Interior and the balance borne by the Government of American Samoa, together with a small amount of revenue raised at the festival. At the time of evaluation, a final financial report (part of the festival report itself) was still in preparation.

B. Summary of Meetings and Consultations⁷⁶

The previous Governor encouraged the parties involved to make the decision in favour of hosting the festival. After American Samoa was then awarded the festival in 2000, the responsible parties in the Arts Council undertook organising committee work as part of their regular jobs. The grant from the Department of the Interior was used to fund a small secretariat to support the organising committee/board. The board noted that its biggest problem lay in obtaining and guaranteeing funding with which to make preparations for the festival. Once funding was obtained, the status of the committee as a non-profit organisation greatly assisted in managing funds, arranging subcontracts for work, and in general operations. The committee felt that they would have benefited from technical support. Additional technical advice could have been obtained from visiting the previous host country (Palau), or provided through engaging a consultant with the requisite experience and skills.⁷⁷ Again, the capacity to implement these options was limited by available funding.

A number of interviewees referred to the festival as a 'wake-up call' to American Samoans to reassess their identity, values and cultural expressions in the wider context of the Pacific region and globally. These interviewees saw the festival as a means of responding to perceived criticism and to demonstrate that the territory is still very much a part of the Pacific, and that its Samoan identity and cultural values remain strong.

⁷⁶ At the time of the evaluation team's visit in August 2009, memory of the 10th Festival in Pago Pago was still fresh in everyone's mind. Many spoke of it with great fondness and felt that it was the best event in American Samoa to date. Members of the organising committee regarded the interview with the evaluation team as a kind of debriefing or 'post-festival therapy', being the first formal occasion that the group has got together to talk about festival matters.

⁷⁷ The evaluation team was informed that American Samoa did not receive the report from the 1994 festival in Palau until 2008.



As a territory of the USA, American Samoa sometimes finds itself isolated from other regional (Pacific) events and inter-country dialogue.

The hosting of the festival in American Samoa made many of its residents aware of the very existence of such an event and of what it is about. Few residents have had the opportunity to attend previous festivals. As part of the lead-up to the 10th Festival, the organising committee proposed a specially tailored school curriculum, which the Department of Education adopted during 2007–08. The curriculum was aimed at boosting students' knowledge and appreciation of neighbouring Pacific communities, particularly in respect to cultural diversity and commonality. In the months preceding the 2008 festival, the organising committee ran a wider public awareness campaign to alert the public to the upcoming event and educate them about it, including by broadcasting through a local TV station (KVZK) with information and programmes on each participating country and territory. The campaign also included information on hospitality, showing respect and tolerance, and what to expect from the visiting delegations. KVZK also acted as a 'host broadcaster' (at no cost to the organising committee) during the festival and showed a nightly news magazine programme.

American Samoan participants for the visual and performance arts were selected on the basis of merit from youth clubs, church groups and women's fellowships. Of the 24 groups that entered, 3 were selected to represent American Samoa. These groups run their own cultural programmes quite independently of the Arts Council. Expressions of Samoan culture form part of regular and annual celebrations in the territory, notably during Samoan Day⁷⁸ (or week) at schools and through events such as Flag Day. There is also an Institute for Samoan Studies at the local community college. There are concerns about the loss of some aspects of culture, however, including among youth and in specific artistic and cultural activities, such as the weaving of fine mats, construction of traditional *fale* and boat-building. Some see the festival as an opportunity to revive a number of these traditional activities.

The evaluation team heard about the unprecedented level of enthusiasm, cooperation and volunteerism among residents of American Samoa. The community was involved as much as possible in a variety of roles. Local educational institutions were used to provide accommodation for delegates. Liaison officers for each delegation were appointed, and at most venues teams of local volunteers undertook all aspects of event organisation, scheduling, technical support and providing information to visitors.

⁷⁸ The evaluation team heard that since American Samoa hosted the festival, at some schools Samoan Day has become 'Pacific Day'.



One respondent commented that the festival should take place annually in American Samoa because people became a lot more civic minded. Much was made of playing the host in true 'Pacific Island' style. The organising committee, for example, did not put a limit on delegation size, confident that any number could be accommodated comfortably.

The organising committee used the festival handbook prepared by SPC, but otherwise had no access to any external advice or resources. In offering advice for future preparation, the committee suggests that organising committees should start their work as early as possible. The evaluation team notes that that there may have been perhaps too much micro-managing when more effective results could have been achieved through strategic delegating of tasks. Equally, however, it appreciates that last-minute contingencies often require on-the-spot improvisations.

As with other festivals, there were some operational glitches, particularly regarding communication on the daily programme of events. One respondent suggests limiting the numbers of performers in each delegation, as the larger countries with many groups are difficult to schedule in the allocated time. Transport from one venue to another was sometimes difficult if and when information on the programme was not available. There was significant positive feedback on the decision to use meal vouchers for catering purposes. Each participant received vouchers for breakfast (USD 8), lunch (USD 12) and dinner (USD 15) every day for the duration of the festival. The Government met the total cost (estimated at USD 1.5 million) and the programme had important benefits for the local economy, especially for local food providers and eateries. Other delegations attending the festival have also commented positively on the voucher system, as it provides flexibility and enables participants to spend more time looking around the festival rather than having to attend set mealtimes.

The issue of cultural sensitivity was raised on several occasions during the festival. There was some minor tension concerning the authenticity of some contemporary arts – for example, objections to a (classical) ballet performance by the Fijian delegation which was deemed inappropriate in the festival context. The issue of religious sensitivity was raised with respect to traditional healing arts, where practitioners were requested to refrain from using what could be construed as 'witchcraft'. Despite public awareness activities conducted prior to the festival, a small number of attendees expressed concerns about the nakedness of dancers from PNG, which led to costume alterations in later performances. The organising committee appreciates the sensitivity of the PNG delegation in this matter, although it is disappointed that the 'real' Melanesian culture could not be displayed.



In general, however, the majority of interviewees regard the festival as a highly relevant and significant event for American Samoa to engage with its Pacific neighbours in the sharing of cultural expressions.

Interviewees consider the content of the festival one of the most successful elements. In their view, the range of activities, including items such as storytelling, cooking, traditional healing and *fale* construction, were a good representation of what it means to be a Pacific Islander, just like the 'expected' activities and events such as visual and performing arts. The involvement of the National Parks Service added an extra dimension to the Pago Pago festival, and the combined cultural–natural heritage activities undertaken throughout the festival period proved very popular with visiting delegations. It was suggested that more time in preparation could have resulted in more activities focusing on artistic and cultural exchanges, rather than just performance. The limited amount of time available during the festival was also a factor limiting the opportunities for such exchanges. In this respect, the 'smaller' activities may be more successful at involving participants in exchanges. Interviewees consider that future festivals might also include a greater range of symposium topics, or 'master classes' focusing on improving techniques.

In regard to the promotion and protection of intangible cultural heritage, the festival helped to promote and support traditional practices. However, between festivals, preserving traditional culture is best addressed through domestic practices such as incorporation of arts in the school curriculum, and the work of agencies such as the Arts Council, community youth/arts groups and elders. Even in the absence of specific cultural policies, Samoan culture is included in the work of government (e.g. the National Parks Service). The extent to which it is included depends on the willingness of government administrations to fund activities, and the availability of staff and community members with requisite knowledge, skills and capacities.

One informant expressed the opinion that the festival brought about renewed appreciation of many aspects of American Samoan cultural life that were otherwise taken for granted, such as oratory, storytelling, healing and culinary arts. This appreciation in turn instilled a sense of pride and generated a desire to perpetuate these traditions. However, the informant felt that there are other, perhaps more profound, aspects of cultural life that the festival is not able to affect, or help, such as maintaining the traditional *matai* (title) system which lies at the heart of Samoan culture. Whereas in the past titles were determined by the level of 'service' to the title, these days a person has to 'qualify', usually on the basis of education, to maintain their inherited title.



Tied to the *matai* system is the traditional system of dispute settlement under which disputes – especially those involving titles – were resolved through a series of round table meetings. Now, however, with the operation of the US-based legalistic system, disputes are usually settled through (adversarial) litigation in the courts.

The establishment of the organising committee as a non-profit organisation allowed the festival to attract private sponsorship, representing about 10 per cent of the total festival budget. Most private sponsors were local community groups and businesses. Donations were tax deductible. The organising committee approached Samoan communities and businesses in mainland USA and Hawai'i, but was unsuccessful in securing sponsorship from these sources. The festival logo (designed by a graphic artist based at the community college) was licensed to six local businesses that produced festival-related merchandise. For a one-off cost (USD 500), these businesses could produce shirts, bags, material and other souvenirs with the official logo. These items proved popular with visitors. The festival did not retain any quality control over items nor was there an additional fee per item sold, as the committee considered such a system would be too difficult to administer. The amount of revenue raised from merchandise was only one consideration, which was outweighed by the need to promote the festival. Neither did the festival gain any revenue from the handicraft market – where, some respondents note, some stalls were selling commercially oriented and/or low-quality items not necessarily associated with, or produced at, the festival.

American Samoan respondents consider that the territory received significant benefits from the festival, despite the high cost of hosting such an event. The most important of these benefits has been the pride in culture and identity that has emerged. The education curriculum has been enhanced and the community as a whole is now much more aware of American Samoa's place in the region. American Samoans are also convinced that the festival changed the attitudes of visitors to Pago Pago about their culture and identity. The festival has revived some aspects of culture, benefiting artists – especially weavers, carvers and tattooists.

In terms of physical infrastructure, the festival ensured that some activities such as road construction and repair were completed ahead of time, and the stadium now has additional permanent seating. Good relationships with the Public Works Department and contractors ensured this work was carried out on time and at a reduced cost. One school used for delegates' accommodation (Kanana Fou) now has improved school buildings.



'Utulei Beach has also been beautified with several traditional *fale* built that were specifically for festival events and are now used to host other activities, including an annual storytelling festival, as well as being accessible to the public. Total infrastructure improvements amounted to USD 1 million from the festival budget.

Local businesses benefited from additional trade from festival participants (notably through the meal voucher system) and from sales of merchandise.

Hosting the 2008 festival has convinced American Samoa that it can successfully organise and host other festivals and regional events in future. The local arts community, through the Arts Council, is lobbying for the establishment of a Pacific Arts Centre for Pago Pago, and also seeking funding for arts exchanges, studies and conferences. Discussion has also commenced on the legal protection of cultural heritage. One area of focus for these efforts might be to encourage younger people, as well as Samoans living in the mainland USA, to maintain and preserve their culture.

C. Assessment of the Festival by Country/Territory

Against objectives

1. Encourage awareness of a collective voice – although it shares some characteristics and concerns with its neighbours in the Pacific, this objective is less relevant to American Samoa which has a stronger orientation towards the USA and other US territories in the Pacific.
2. Foster the protection of cultural heritage – the festival helped raise awareness that American Samoan cultural heritage faces erosion from external influences and pressures, particularly in the areas of oratory and healing arts.
3. Explore and encourage the creation of new dynamic arts – interviewees did not appear to have much enthusiasm for this area of activity.
4. Cultivate global awareness and appreciation of Pacific arts and cultures – American Samoa is very keen to be a part of the wider Pacific community in showcasing its arts and cultural expressions, and to raise the profile of the region internationally.
5. Promote our traditional languages – the storytelling events provided a forum for expression of traditional languages from other parts of the Pacific, and interviewees report that it was very popular. However in American Samoa, the native language remains strong in the community and in traditional cultural practices.
6. Value the wisdom of our elders – American Samoa's arts and culture organisations promote traditional expressions of culture, which reside in elders, including title holders and those with cultural knowledge. The organising committee and programme of events indicate that these expressions were well represented in the festival.



7. Support the aspiration of our youth – the Arts Council and Department of Education have prioritised cultural education in the curriculum. Youth groups have been involved in all festivals, and many of the festival volunteers were younger people.
8. Advocate a culture of peace through dialogue with the culture of the Pacific – American Samoa saw the festival as an opportunity to declare its full ‘cultural membership’ of the region. Festival events were arranged to demonstrate the arts and cultures of all participating countries and territories. The pre-festival awareness programme in schools and in the wider community was considered very successful.
9. Promote cultural development within the social, economic and political development of our countries – the Arts Council has a limited budget, and there is no specific cultural or arts development policy in American Samoa. Hosting the festival, however, may promote the need to preserve certain cultural practices, and may be the trigger for future artistic development programmes, including with neighbouring countries and territories as well as with Samoan communities in the USA.
10. Encourage indigenous peoples of the Pacific to continue their efforts for recognition – Recognition of American Samoa as part of the Pacific region was an important consideration in deciding to host the festival, as the territory is not a participant in a number of other forums. It was also a response to the perception among other countries and territories that American Samoans have somehow ‘lost’ their identity.



Country/Territory: Palau

Dates Visited: 4–8 August 2009

Visit Conducted By: Joycelin Leahy

A. Background Data for Country/Territory

The Republic of Palau hosted the 9th Festival of Pacific Arts in 2004 (22–31 July), which was attended by over 3000 participants from 27 countries and territories. In addition, representations came from Taiwan/ROC and West Papua (Indonesia). The festival theme was *Oltobed a Malt*, which means ‘Nurture, Regenerate, Celebrate’. Palau’s Tourism Bureau conducted a survey on 7 January 2004, which confirmed an additional 2700 non-participating visitors came for the festival.

The event was centralised in the capital, Koror, for convenience and to work within the budget. The organising committee used the 16 states of Palau to adopt country delegates in a ‘sister’ system. It was a way of including all Palauans so they could gain direct exchange and share with the festival participants.

Palau participated in the 1980 and 2000 festivals and in all festivals since 2000. As the festival host in 2004, Palau introduced a number of new or reinvigorated events, including healing arts (traditional medicine), Jam Houz (music), canoeing and navigation, natural history, traditional games and traditional architecture. In working to achieve a successful festival, the Palau organising committee strove for inclusion, with high schools, primary schools, businesses, the tourism sector, the general public and all 16 states represented in its 400-member delegation.

Palau has a constitutional government in free association with the United States. The Compact of Free Association entered into force on 1 October 1994. Under the state constitutions, each of the 16 states has an elected governor. There is also a 16-member Council of Chiefs which advises the president on matters of custom and traditional law. There are two High Chiefs: the Ibedul (based in Koror) and the Reklai (based in Melekeok). This traditional system of governance retains considerable authority today: both the Constitution and the legal code recognise customary law as having authority equal to codified law. Palau’s Constitution, as part of its cultural policy, calls for the national Government to assist traditional leaders in the preservation, protection and promotion of Palauan heritage, culture, languages, customs and traditions. In addition, *Bul* – a traditional unwritten decree – protects land and marine areas and is inter-guarded by several ministries.



After Palau was awarded the hosting of the festival in 2000, a committee to begin preparations was formed under the President's directive in December 2001. The committee of over 50 people represented all aspects of the festival, from traditional, cultural and artistic members to logistics and finance. It is fair to say that by using the dual systems of governance, both western and traditional, through the two grand chiefs of both northern and southern parts of the Palau's 16 states, Palau achieved a wider and more inclusive participation of its citizens and therefore made the 2004 Festival of Pacific Arts a memorable one. Palau's natural environment and traditional systems are guarded by its people with strong support from local and international non-governmental organisations, with the shared recognition that in order for the country's rich intangible cultures to survive, the environment has to be safeguarded.

In terms of funding, Palau's national cultural policy allows for tax incentives for the Palau private sector. The committee had an advertising schedule offering incentives to potential sponsors. The 2004 festival attracted USD 200,000 from some major donors. In addition to Congressional support of USD 1 million, the organising committee also received USD 500,000 from the EU and USD 1.3 million from Taiwan/ROC. The organising committee borrowed the balance of USD 500,000 from the bank (perhaps a first for any host country) in order to achieve a total festival budget of USD 3.5 million. At the end of the festival, the organising committee, through its sales of festival souvenirs, takings and surplus, raised USD 200,000. This amount was invested in an interest-bearing deposit for four years and was used to fund the Palau delegation to American Samoa in 2008.

B. Summary of Meetings and Consultations

Despite issues related to Palau's size, isolation, travel costs and access to funding, the Palau Government continues to send substantial delegations to the Festival of Pacific Arts as it feels strongly about the importance of preserving traditional culture and maintaining regional friendships. Hosting the 2004 Festival of Pacific Arts made a huge impact on the country as a whole and changed the attitudes of Palauan residents and citizens towards the value of their culture. Core members in the organising committee note how the festival created a new sense of pride and identity and many Palauan young people became very interested in their culture and wanted to participate more in cultural events. 'I get younger men and am employing more to learn how to carve storyboards,' reports Ling Inabo, a master carver.



To revive interest in traditional canoe and navigating skills, the organising committee gave USD 2000 to each state to build its own traditional canoe unique to its area. Each state had to revive its traditional protocol and systems for building the canoes. Twelve months before the festival, the canoe project was launched, igniting interest across Palau, while Hawaiian and Yapese navigators from the Polynesian Voyaging Society were engaged to make a voyage from Yap to Palau to launch the canoe event. The exchange in voyages between these islands continues, as media have reported recently:

On 26 January 2009, two traditional canoes set sail from Yap, bound for Palau. The main purpose of the voyage, sponsored by the Traditional Navigation Society of Yap, was to recreate the sailing expeditions to Palau the Yapese made in the 16th-century to quarry stone money.⁷⁹

Traditional skills in canoeing and navigating have now been introduced into the curriculum in the Palau Community College. It attracts navigators from across the Pacific.

Palau runs an annual cultural festival, Olechotel Belau Fair, which showcases Palau's food, traditional medicine, the best of Palauan arts and culture. The fair was instrumental in planning and implementing the 2004 festival. The general view in discussions, as reflected in the comment of Alex Merep, former Minister and Director Organising Palau Government, that 'we recognise that while we are proud of our identity, change is eminent therefore contemporary aspects of the festival which promotes and enhances the traditional Pacific customs and arts are just as important'. Generally the representation of women and youth in Palau delegations is the same as for other festivals and within Palau. There was an indication, however, that there needs to be more youth representation in the organising committee.

The 2004 festival gave the organising committee the mandate to lobby the Government to pass the copyright law before the 2004 festival, as a means of protecting the artistic and cultural works of all participating countries and territories. Its success in this task was reflected in the passing of the Republic of Palau Copyright Act of 2003.

The organising committee's own initiative to raise the balance of funding for the 2004 festival provided a surplus of USD 200,000 which was used four years later to fund the Palauan delegation to the next festival. Although it is a great achievement, additional funding from the governments of Taiwan/ROC and Japan meant some activities, such as the symposium, had to allow time for Japanese and Taiwanese speakers.

⁷⁹ <http://pvshawaii.squarespace.com>



In terms of reviving specific intangible skills, Palau has also set up an Applied Arts Centre for elderly skilled women to teach and revive some of the more specialised and traditional weaving. The centre has now been developed further into a learning space for both traditional skills and performing arts.

C. Assessment of the Festival by Country/Territory

For objectives

Encourage awareness of a collective voice – Palau considers that the festival contributes greatly to a Pacific identity, as well as being a useful means for Pacific artists to come together and share experiences and cultures. It is also an important avenue for formulation of collaborative work, such as Pacific musicians playing in bands through Jam Houz. The festival also enabled the Palau people to understand their identity within the region as Pacific Islanders.

Foster the protection of cultural heritage – Palau cultural heritage does not rely on the festival or require events like the festival for protection. It already has a dual governing system fostering traditional leadership. It has cultural programmes in its education curriculum and social services (such as the Applied Arts Centre) and holds an annual festival that promotes tangible and intangible heritage.

Explore and encourage the creation of new dynamic arts – for Palau, the festival has provided an opportunity to introduce new art forms and activities. This in turn has contributed to a revival and popularisation of traditional practices such as healing arts, navigating and canoeing, culinary arts, traditional architecture, and making clay pots by hand, and has encouraged new and emerging artists in fashion design, film-making, using traditional dyes and pigmentation, traditional sports and traditional skills, and collection of natural history.

Cultivate global awareness and appreciation of Pacific arts and cultures – hosting the festival enabled Palau to introduce other aspects of Pacific arts and cultural heritage. Over 3000 overseas visitors attended the festival.

Promote our traditional languages – For the festival most countries and territories participated in their own languages and taught or exchanged socially, a practice that was encouraged in such activities like the Jam sessions where musicians sang together. For example, during the festival a number of PNG pidgin songs were sung at pubs and official functions.

Value the wisdom of our elders – Palau is vibrant and strong in traditional laws and culture, and Palauans respect their elders for their vast knowledge of endangered skills and the important roles and leadership in their communities.



Support the aspiration of our youth – Palau includes youth in all aspects of culture, as shown in the selection policy for the delegation. Performing groups include youth, and revived traditional activities such as canoe and navigating have stirred keen youth interest and participation. One view was that there should be more youth representation in organising committees.

Advocate a culture of peace through dialogue with the culture of the Pacific – Palauans feel that time given for exchange between delegate members was limited. It was only during exchanges in the evenings, at the Jam Houz between states and sister delegates and others outside the formal festival schedule, that Islanders (including many Palauan people) truly had a chance for dialogue and discussion over other issues to bring them closer.

Promote cultural development within the social, economic and political development of our countries – Palau sees the festival as a means of ‘expanding horizons’ through more creativity, more artistic qualities, and more cultural and traditional variety. Overall, however, the tangible and intangible contributions in this area are less important than the friendships and exchanges between peoples of the Pacific, which Palauans see as the essence of the festival.

Encourage indigenous peoples of the Pacific to continue their efforts for recognition – although most respondents agree that the festival is the only space for recognition of Pacific cultures, a young environmentalist in Palau disagrees to certain extent by asking, ‘Are we destroying each other’s individuality by coming together?’ It was suggested that perhaps the four- to five-year intervals between festivals are a self-protective mechanism that would slow down the impact of altered traditions.



Country/Territory: Kiribati

Dates Visited: 13–18 July 2009

Visit Conducted By: Joycelin Leahy

A. Background Data for Country/Territory

Kiribati is an independent republic with about 110,000 people living on approximately 811 square kilometres of land, which comprises one main atoll and 33 small clusters of islands. Apart from English, most people speak I-Kiribati and over 30 dialects. Kiribati has not hosted the Festival of Pacific Arts yet but, in line with the Kiribati Development Plan (KPA) and the country's strong interest in preserving and protecting its cultural heritage, the Cultural Office through the Minister for Internal and Social Affairs sought Cabinet approval to bid in June 2008 for the right to host the 2016 Festival of Pacific Arts.

The Kiribati Cabinet quashed the proposal to bid to host the 12th Festival mainly due to financial constraints. In addition to its concerns about the Ministry of Internal and Social Affairs' proposed budget of AUD 5.8 million to host the festival, the Cabinet felt that Kiribati lacked the infrastructure, technical and skilled personnel needed to organise and manage the festival, as well as the infrastructure to accommodate, feed and transport delegates and other visitors.

Kiribati has participated in every festival since 1972. With the exception of the Palau festival in 2004, when a larger delegation (40 participants) went, the Kiribati delegation has been kept to no more than 30 participants, sometimes 20. Sponsored by the Government, their main areas of participation are dancing and singing. In 2008 the delegation of 20 comprised 12 dancers, along with two Kiribati film-makers and others involved in handicraft and traditional medicine. Kiribati is proud of its cultural identity and heritage and boasts a unique style of singing and dancing, with unusual bird-like movements of the head and arms, which makes their performances stand out in the Pacific. There are seven types of dancing, mostly based on the frigate bird (*Fregata minor*) which is featured on the Kiribati flag.

Most dances are in the standing or sitting position with movement limited and staggered. Smiling while dancing as seen in the modern Hawaiian *hula*, is generally considered wrong within the traditional context of Kiribati dancing and only those who are classed as 'beautiful' are selected to dance, former festival delegate head Atanraoi Baiteke explains. This selection policy arises from the origin of dance as not just a form of entertainment but also a form of storytelling and a display of the skill, beauty and endurance of the dancer.



Baiteke believes that Kiribati should be able to perform the Frigate Bird Dance at the festival but it has never had the opportunity to send a full group of dancers (at least 50) which would allow it to do so.

Although the Cabinet has decided against making a bid for hosting rights, the general feeling is that Kiribati with some outside assistance (as in the case of Palau with donors from Japan and Taiwan/ROC) could host the festival in the future. Some respondents note that that, with the magnitude of problems Kiribati faces in regard to isolation, land, climate change and sea-level rise together with other social problems, cultural heritage is eroding fast among the young, especially in Tarawa. As these respondents see it, hosting the festival would bring back a sense of identity and give Kiribati a chance to revive and add value to their traditions, and teach its younger generation about the importance of safeguarding them. Already most islanders come to celebrate and show their cultures during the Kiribati independence celebrations each July. Many stay in *maneaba* (big meeting houses) for a whole week in Tarawa to celebrate.

Being on the front line of climate change and sea-level rise also makes Kiribati a significant venue to not only promote rich cultures of the Pacific Island region but also draw the world's attention to cultures of Kiribati and other low-lying islands that are threatened. Kiribati is already losing land and 72 people each year are migrating to New Zealand under the climate change relocation agreement.

The government agency responsible for arts and culture development in Kiribati is the Cultural Office under the Ministry of Internal and Social Affairs. The Kiribati Cultural Office has three permanent staff members. At the time of evaluation, Minister Amberoti Nikora was transferred from this portfolio the day after the evaluation team interviewed him, to become the Minister for Lands, Agriculture and Environment. He was one of the main drivers behind Kiribati's bid to host the festival.

Kiribati holds a competition in Tarawa up to six months before the festival to select dancers. In 2008 dancers were selected a few weeks before they left for Pago Pago, leaving them very little time for preparation. Some delegation members were told of their selection only two weeks before they departed. Upon arrival in Pago Pago (2008), the craftspeople had to find their own display table and other equipment to set up their stall.

Kiribati delegation funding comes from the national Government. In the past, organising committees consisting of members of the public and the private sector were involved in the selection process. This committee composition has been changed for the last three festivals.



Baiteke, who attended the 1972, 1976 and 1980 festivals and assisted with a number of the more recent ones, says that while selection was confined to Tarawa, the committee was careful to consider dancers from the Gilbert group, Phoenix and Barnaby as well.

B. Summary of Meetings and Consultations

While dancers made up the number for the Kiribati delegation, a small number (5) of delegates concerned with crafts, traditional healing, and film and philatelic collections were represented in 2008. Many families pull together to raise funds and assist the individual members of the delegation to attend the festival. The craft network in Kiribati is very strong and one of the main sustainable development movements on the main atoll.

Training and learning new craft skills, women in Kiribati work through Aia Maea Ainen Kiribati (AMAK), a network of over 40,000 women. Many of their representatives become part of the festival delegation. When they return from the festival, they are expected to share the new ideas they gained there in the group. However, in many cases they do not do so. Members of AMAK also report that for the last three festivals, delegate members were given little time to prepare such that it was very difficult to weave or bring their best to show.

Although the I-Kiribati are proud of their traditional dancing, some respondents also note that many Polynesian movements have been adopted and adapted into the dancing styles. These kinds of dances are usually performed for tourists and in functions and festivals in Tarawa.

Film-makers Linda Uan and John Anderson were in the Kiribati delegation to American Samoa (2008) for the first time to show films they produced and to attend a film festival. They feel that the film festival was a great idea but that it should have run in conjunction with a workshop where film-makers like themselves could share and discuss their work. They also report that only a small number of people that came to their venue because organisers in Pago Pago did not give it enough publicity. Linda and John's films ended up being shown and attracted many broadcasters from the region. Since the festival, their films on climate change and other social issues in Kiribati have been shown in several countries in the region. Both film-makers agree that meeting others from their own industry was the greatest benefit of attending the festival for them. In regard to intellectual property and copyright, they stated that it is the host country's responsibility to protect and safeguard delegates' performances and their creativity at the festival.



C. Assessment of the Festival by Country/Territory

For objectives

1. Encourage awareness of a collective voice – this objective was very important to the I-Kiribati. Although they have by necessity sent an average of fewer than 30 members in their delegation each time, being part of the Pacific identity and having one Pacific voice are important to them.
2. Foster the protection of cultural heritage – respondents report that the festival helps to raise awareness of the importance of Kiribati’s culture which is threatened by climate change and relocation. To the I-Kiribati, it is important to continue to promote their sense of identity and their crafts and dances.
3. Explore and encourage the creation of new dynamic arts – there is a lack of contemporary art practice and display in Kiribati. The only observation of changes that have resulted from the festival is the emergence of some new craft works and some changes in dance movements. Some respondents report that craftswomen representatives to the festival do not share ideas with the rest of the craft network members.
4. Cultivate global awareness and appreciation of Pacific arts and cultures – Kiribati’s seven types of dancing are well-known and recognised among other Pacific dances. The Kiribati film company, Kiribati Video, has made its name globally through its short film on Kiribati and climate change.
5. Promote our traditional languages – all the singing that accompanies the dances in Kiribati is in traditional language. I-Kiribati use English as their main language of business but use the I-Kiribati language everywhere else.
6. Value the wisdom of our elders – the Kiribati dance group is usually made up of young dancers (aged 17–25 years). Elders and traditional experts in dancing train them as a means of continuing their intangible culture while creating and safeguarding the bond between the two generations.
7. Support the aspiration of our youth – while the unwritten policy promotes participation by youth, the selection of dancers must comply with specific requirements. Age is an issue, along with body proportions and the technique of dancing. Dance is the main representation of I-Kiribati culture at the festival. The families of dancers that are selected always contribute, both financially and emotionally, to send them to the festival.
8. Advocate a culture of peace through dialogue with the culture of the Pacific – I-Kiribati feel that no matter how hard it is to fund their delegation to the festival, their engagement with the other Pacific Islands reaffirms that traditional culture is part of their life, even when it is eroding fast.



9. Promote cultural development within the social, economic and political development of our countries – this objective is limited by the structure of the Cultural Office, which has only three full-time staff members, two of whom are ex-teachers. Programmes within the culture section are taken up with administrative tasks. At the time of the evaluation visit, the National Museum was also closed, and all the collections were stored so the building could be used for the response to the swine flu epidemic.
10. Encourage indigenous peoples of the Pacific to continue their efforts for recognition – respondents report that I-Kiribati feel that the unity of the Pacific peoples at the festival creates a stronger voice for the rest of the world.



ANNEX F: LIST OF ORGANISATIONS CONSULTED AND PEOPLE MET

Regional and other stakeholders		
Name	Position	Relationship to festival
Ms Elise Huffer	Culture Adviser, SPC	Coordination of festival planning and organisation
Mr Visesio Pongi	Director, UNESCO, Apia	Evaluation objectives, use of festival to promote intangible cultural heritage in the region
Ms Emily Waterman	Acting Culture Adviser, UNESCO, Apia	Evaluation objectives, use of festival to promote intangible cultural heritage in the region
Ms Ruth Choulai	Tourism and Creative Arts Manager, PITIC, Sydney	Trade and tourism
Mr Larry Thomas	Regional Media Centre, SPC Suva	Visual and print media coverage
Ms Rhonda Griffiths	Norfolk Island Government Tourist Bureau	Former Culture Adviser, SPC
Ms Lydia Miller	Australia Council for the Arts	Member of CPA, Australian festival delegation
Ms Adi Meretui Ratanabuabua	Principal Cultural Development Officer, Ministry of Education National Heritage, Culture and Arts, Fiji Islands PIMA Board President	Member of CPA Fiji Islands festival delegation
Mr Ralph Regenvanu	Parliamentary Member for Port Vila, Chair of the Vanuatu Cultural Council	Vanuatu Cultural Centre adviser to Vanuatu festival delegation
Mr Marcelin Abong	Director, Vanuatu Cultural Centre	Member of CPA, Vanuatu festival delegation
Mr Pierrick Lesines	Communications Officer, PIMA	Vanuatu festival delegation
Hon Vaea	Head, Tonga Traditions Committee	Member of CPA, Tongan festival delegation
Mr Roy Benyon	Interpreter/Translator, SPC	Member of SPC delegation to several FOPAs



Regional and other stakeholders		
Name	Position	Relationship to festival
Mr Richard Mann	Deputy Director-General, SPC	SPC management
Ms Linda Petersen	Manager, Human Development Program, SPC	Responsible for SPC role in festival management

Papua New Guinea		
Name	Position	Relationship to festival
Mr Charles Abel	Minister for Culture and Tourism	Head of delegation to 10th Festival in Pago Pago, 2008
Daniel Waswas	Director, Melanesian Institute of Arts and Communication (MIAC), University of Papua New Guinea	MIAC functions as the key art institution in PNG. It provides training to artists in preparation for submission to the festival. Usually known as the university 'Art School'.
Barleyde J. Katit	Lecturer and Head, School of Humanities and Social Sciences, University of Papua New Guinea	Barleyde is closely associated with MIAC. He is also a textile and fashion artist, and participated in the 9th Festival in Palau.
Motsy David	Community Art and Theatre Management, MIAC	Relationship to festival through association with MIAC
Mali Voi	Former Cultural Advisor to UNESCO-Pacific, Apia	Involvement with the festival since 1976. Was Director of the Festival Organising Committee for the 3rd FOPA (PNG, 1980)
Bart Philemon	Deputy Leader of the Opposition, PNG Government	Chairman of the Festival Organising Committee for the 3rd FOPA (PNG, 1980)
Simon Poraituk	Director, PNG Museum and Art Gallery	Relationship to festival through the NCC. NCC funds the museum to set up a stall to display PNG artefacts and handicrafts at the festival.
Michael Kisambo	Manager, Access, Education and Publication, PNG Museum and Art Gallery	Relationship to festival through the NCC. NCC funds the museum to set up a stall to display PNG artefacts and handicrafts at the festival.
Ethel Namurri	Public Relations Officer, PNG Port Corporation Ltd	Team Leader for the media team in the NCC organising committee at the



Papua New Guinea		
Name	Position	Relationship to festival
		festivals in Palau and Samoa
John Uani	Asst Director, Festival Management, National Cultural Commission	Member of festival organising committee since 2000 (Noumea)
David Taim	Senior Festival Officer, NCC	Member of festival organising committee since 2000 (Noumea)
Greg Nongkas	Finance Officer, NCC	Member of festival organising committee since 2000 (Noumea)
Esther Jericho Pan	Coordinator, SOKO Women's Association, East Boroko, Vada Vada Settlement	Participant in the 10th Festival of Pacific Arts, Pago Pago (individual artist)
Melinda Noipo	Namala Cultural Centre, Ialibu, Southern Highlands	Participant in the 10th Festival of Pacific Arts, Pago Pago (individual artist)
Anton Pambomo	Artist/craftsperson	Participant in the 10th Festival of Pacific Arts, Pago Pago (individual artist)

New Caledonia		
Name	Position	Relationship to festival
Mme Dewe Gorodey	Vice President and Minister for Culture	Government agency responsible for culture, organising committee for festival
M Regis Vendegou	Director of Cultural Affairs	Government agency responsible for culture, organising committee for festival
M. Albert Sio	Northern Province Office of Culture	Government agency responsible for culture, organising committee
M. Michael Forrest	Islands Province Office of Culture	Government agency responsible for culture, organising committee
Mme Patricia Goa	Northern Province Department of Culture and Customary Affairs	Provincial member of parliament/government representative
Mme Emmanuelle Charrier	High Commission of France	Government representative
M. Octave Togna	Team Leader	Former CEO of organising committee
M. Sarimin Jacques Boengkih	Consultant, Agency for Kanak Development	Organising committee
M. Jean Pierre Deteix	Director	Organising committee
M. Eric Gawe	Department of Customs	Liaison officer at 2000 festival
Mme Paula Gony Boi	Artist	Festival participant



New Caledonia		
Name	Position	Relationship to festival
Ms Ela To'omaga	Artist	
Mme Denise Tiavouane	Artist	Festival participant
M. Patrice Kaikilekofe	Artist	Festival participant
M. Rene Boutin	Artist	Festival participant
Mme Florence Dhie	Communication and Public Affairs, SLN	Private sector sponsor, 2000 festival
Mme Isabel De Haas	Directrice, Pacifique et Compagnie	Festival participant
Mme Aline Mori	Artist/promoter	

Samoa		
Name	Position	Relationship to festival
Mr Mose Fulu	Assistant CEO, Culture Division, Ministry of Education, Sports and Culture (MESC)	National organising committee
Ms Delphina Lee	Principle Culture Officer, MESC	National organising committee
Mr Seiuli Paul Wallwork	Former CEO National Organising Committee	National organising committee (1996)
Mr Faimanu Tausisi	Former Finance Controller, MESC, and member of Organising Committee	National organising committee (1996)
Mr Magele Isaako	Former Assistant Secretary, MESC, member of organising committee and seafaring committee	National organising committee (1996)
Mr Victor Tamapua	Planning Officer, MESC	Member of delegation to 10th FOPA, Pago Pago, 2008, responsible for festival report
Ms Leua Leonard	Lecturer, Visual Arts, National University of Samoa	Participant in 10th FOPA, Pago Pago, 2008
Ms Sina Ah Poe	Principal Museum Officer, MESC	PIMA delegate
Mr Penehuro Papali'i	Director, BEN Fine Arts	Community arts organisation



Samoa		
Name	Position	Relationship to festival
	Academy, Studio and Gallery	

American Samoa		
Name	Position	Relationship to festival
Ms Tialuga Sunia Seloti	Director, American Samoa Teacher Education Program	National organising committee (creative arts)
Ms Le'ala Elisara Pili	Executive Director, American Samoa Council of Arts, Culture and Humanities	National organising committee (Co-Chairperson, performance arts)
Mr Rexx Yandall	Manager, Jean P Haydon Museum	Volunteer (Festival Village)
Ms Malia Leleva	Coordinator, Tina Mo Ataeae Group (Mothers for Tomorrow Group)	Participant (traditional handicrafts)
Ms Saipologa F. Stevens	Arts Council Community Coordinator	Volunteer
Mr Liatania P. Savali	President, American Samoa Healing Arts	Participant (healing arts)
Mr Meleisea F. Kava	Secretary, American Samoa Healing Arts	Participant (healing arts)
Ms Milaneta Tinitali	Department of Education/Early Childhood Education	Participant (oral literature and storytelling)
Rev Orekene Taofi		Participant (oral literature and storytelling)
Ms Epifania Suafo'a-Taua'i	Manager, National Park of American Samoa	Volunteer (national parks)
Mr Fofoliga I.F. Sunia	Elder, Retired Director of Tourism	Representative of American Samoa at inception of Festival during the 7th South Pacific Conference meeting in Noumea, 1968. Creator of Festival theme
Ms Jane Cheng	Proprietor, Tutuila Store	Sponsor, merchandiser, subcontractor
Mr Aunu'u Cheng	Manager, Tutuila Store	Sponsor, merchandiser, subcontractor
Mr Lauti Simona	Executive Director,	National organising committee



American Samoa		
Name	Position	Relationship to festival
	Festival Office Staff	
Mr Fagafaga Daniel Langkilde	Owner/Manager, Malama Channel-TV	National organising committee (Co-Chairperson)
Mr Larry Sanitoa	Chairman, Communications Committee	National organising committee
Mr Taeaotui Tilei Puna	Director of Public Works	National organising committee

Palau		
Name	Position	Relationship to festival
Mrs Faustina K. Rehuher-Marugg	Minister for Community and Cultural Affairs	Deputy Director, national organising committee
Mr Alex Merep	Former Minister for Community & Cultural Affairs and Koror State Congressional Representative	Director, national organising committee
Ms Cesca Morei-Misech	Fashion designer and businesswoman	National organising committee (2004) Fashion designer and committee head of visual arts, film, fashion and philatelic displays
Mr Gilbert U. Demei	Retired logistics expert	National organising committee (2004) Head of Festival Logistics
Mr Ling Inabo	Artist and businessman	National organising committee (2004) Represented United Arts of Palau
Mrs Joan Demei	Retired businesswoman	National organising committee (2004) Chair Food Committee
Ms Yvonne Singeo	Environmentalist	National organising committee (2004) Secretariat and Coordinator Operations
Senate Kathy Kesolei	Senate	Head of delegation for Palau (2000, 2004 and 2008)



Palau		
Name	Position	Relationship to festival
Dr Stevenson Kuartei and Ms Charlene Mersai	Dr Stevenson Kuartei was Health Minister and Ms Charlene Mersai was a student in 2004	National organising committee Traditional medicine
Mr Joe Chilton	Lecturer and PhD student, Palau	National organising committee Chair, Symposium Committee
Mrs Naomi Ngirakamerang	Palau National Archivist	National organising committee (2004) Literary arts
Mr Felix Okabe	Musician and technical support	Head of Performance/ Band, Palau delegation (2000, 2004)
Mrs Lillian Uludong	Businesswoman	National organising committee Applied arts
Carol Emaurois and Ann Kitalong	Carol Emaurois was a science researcher and Ann Kitalong was a marine biologist	National organising committee Natural history

Kiribati		
Name	Position	Relationship to festival
Mr Amberoti Nikora	Minister for Internal and Social Affairs	Head of organising committee and bidding team for 2016 Festival of Pacific Arts
Mr Manikaoti Timeon	Secretary, Ministry for Internal and Social Affairs (MISA)	Part of negotiating team and festival organising committee
Ms Tekautu Ioane	Senior Cultural Officer, MISA	Head of the organising committee for previous festivals
Ms Mauea Wilson	Senior Youth Development Officer, MISA	Senior member of the organising committee for Palau festival (2004)



Kiribati		
Name	Position	Relationship to festival
Ms Bereteba Iuriano Mr Tasaba Kaiea Ms Jati Maunama	Head of the Kiribati Philatelic Bureau Philatelic staff	Involvement with the festival in 2004 and 2008 as philatelic representative and head of the performance group Involved in preparing heritage and cultural stamp displays for the festival
Ms Linda Uan and Mr John Anderson	Kiribati media representatives and film- makers	Part of Kiribati delegate to Pago Pago, festival (2008)
Mr Natan Itonga	Senior Cultural Officer	Member of organising committee for festivals in Palau (2004) and Pago Pago (2008)
Ms Rosina Lemuelu Ms Botara Takirua Ms Tanibea Roota Mr Ubwaitoi Teurakai	Performers (dancing and singing)	Ite – Ie – Kiribati Dancing Group (Pago Pago, 2008)
Mr Atanraoi Baiteke	Cultural Adviser to Kiribati delegation to the festival (Also former Chairman of organising committee, diplomat and secretary of Education)	Traditional elder and adviser to Kiribati delegation to the festival
Ms Tongafiti Cross Ms Linda Tengaruru Uan and Ms Felicia Taburuea	AMAK women's Group	Women elders and craftswomen Felicia Taburea (Pago Pago, 2008)

Survey respondents		
Name	Position	Relationship to festival
Ms Jennie Solomon	Nauru Cultural Development Committee	Member of festival delegation
Ms Fatima Teabuge	Government of Nauru	Coordination and selection of participants
Ms Charmaine Scotty	Government of Nauru	National organising committee
Ms Maryanne Palemia Talagi	Council of Women, Makefu, Niue	Member of festival delegation



Survey respondents		
Name	Position	Relationship to festival
Ms Leona Hermens	Arts community, Pitcairn Island	Member of festival delegation
Ms Ema Nouata	Performing arts, Tokelau	Member of festival delegation
Ms Alamai Sioni	Culture Department, Tuvalu	Government agency
Various	Government officers, community arts representatives, Tuvalu	National organising committee
Dr Viliami Fukofuka	Director, Education, Tonga	Government agency
Tui'lokamana Tuita	Culture department, Tonga	Government agency, national organising committee
Various	Government officers, community arts representatives, Tonga	National organising committee
Ms 'Ofa Masila	Department of Women's Affairs, Tonga	National organising committee
Mr Sitiveni Fehoko	Art of Tonga, Tonga	Member of working committee and festival delegation
Mr Glary Makloro	Director of Culture, Marshall Islands	Government agency, national organising committee
Mr Dennis Marita	Senior Cultural Officer, Government of the Solomon Islands	National organising committee, community arts organisation
Mr John Tahinao	Director, Culture Division, Government of the Solomon Islands	Government agency
Mr Barney Sivoro	Tourism Department, Government of the Solomon Islands	National organising committee





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