



Pacific
Community
Communauté
du Pacifique

State of Pacific Culture and Creative Industries Report 2024



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Suva, 2024

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The report was developed using a remote desktop approach. Data in this report was drawn from consultations with SPC’s network of culture focal points, located in each member country. Additional consultations were also undertaken remotely where additional cultural and creative industry contacts were sourced or provided.

This report is indebted to the energy and commitment of cultural and creative industry organisations and individuals across the Pacific. Special thanks to those who took time to respond to our surveys and interview requests, particularly our case study respondents, VOU Dance Company in Fiji. We hope this report accurately reflects the sector’s diversity and opportunities and makes a positive contribution to its future success.



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About the report

As the most culturally and linguistically diverse region in the world, the Pacific has tremendous untapped creative potential for the development and growth of the cultural and creative industries (CCI). This potential has not been fully realised due to limited understanding of the kind of investment and support required to establish enabling ecosystems to foster both social and economic growth and development. As a direct consequence, Pacific CCIs remain largely underdeveloped, with most Pacific Island nations caught in a state of infancy, constrained by limited resources – financial, infrastructure and expertise.

The *State of Pacific Cultural and Creative Industries Report 2024* provides a unique opportunity for the collation of much needed cultural statistics and anecdotal data to enable informed decision-making to stimulate the growth of the CCIs. This report is based on the findings and outcomes of the second Situational Analysis of the State of Pacific Cultural and Creative Industries commissioned by the Pacific Community.

With clear linkages to the *Pacific Regional Culture Strategy 2022–2032*, and other key regional frameworks such as the *2050 Strategy for the Blue Pacific Continent* and the *Pacific 2030: Sustainable Tourism Policy Framework*, the report provides a necessary mechanism to consolidate and strengthen social and economic benefits and returns from related industries such as tourism and trade.

This status report is intended as a regularised report, to coincide with each quadrennial Festival of Pacific Arts and Culture (FestPAC).



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List of acronyms

ACP	African, Caribbean and Pacific countries
ACP-EU	Partnership between African, Caribbean and Pacific countries and the European Union
AUD	Australian dollar
CCI	cultural and creative industries
CMD	Kiribati Culture and Museum Division
CNMI	Commonwealth of the Northern Mariana Islands
EU	European Union
FestPAC	Festival of Pacific Arts and Culture
FJD	Fijian dollar
FP	French Polynesia
FSM	Federated States of Micronesia
GDP	gross domestic product
GUMA	Guam Unique Merchandise and Art
MACFEST	Melanesian Arts and Culture Festival
MCD	Cook Islands Ministry of Cultural Development
MSG	Melanesian Spearhead Group
NACH	Micronesia Office of National Archives, Culture and Historic Preservation
NCC	Papua New Guinea National Cultural Commission
NZD	New Zealand dollar
OECD	Organisation for Economic Co-operation and Development
PACP	Pacific countries of the African, Caribbean and Pacific Countries
PICT	Pacific Island countries and territories
PNG	Papua New Guinea
PTI	Pacific Island Trade Invest (Australia)
RMI	Republic of Marshall Islands
SPARTECA	South Pacific Regional Trade and Economic Cooperation Agreement
SPC	Pacific Community
SPTO	South Pacific Tourism Organisation
UK	United Kingdom
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
USA	United States of America
USD	United States of America dollar
USP	University of the South Pacific
VKS	Vanuatu Kaljoral Senta (Cultural Centre)



Introduction

In April 2023, the Pacific Community (SPC) commissioned the second Situational Analysis of the State of Pacific Cultural and Creative Industries, 11 years after the inaugural report was completed. The purpose of this new analysis was to update the earlier report and to take each of the actions, outlined below.

- Review the state of cultural industries in the Pacific Island countries and territories (PICT) and in three selected case study countries.
- Discuss the strengths, weaknesses, including current barriers in the areas of production and marketing, and potential of the cultural industries in the PICTs.
- Discuss the overall contribution of the cultural industries to the national economy of PICTs with a focus on the three selected case study countries.
- Examine the roles of women and men in the production of cultural expression, goods and services.
- Provide case studies of best practices and notable initiatives taking place in the PICTs.
- Analyse the current roles of stakeholders and partners at the regional and national levels and offer recommendations to enhance these roles and help develop solid partnerships.
- Put forward feasible and realistic recommendations of how to best promote the cultural industries, including best practice structuring at the regional and national levels.

This Situational Analysis recognises that the cultural and creative industries (CCI) in the Pacific have the potential to foster social and economic change. This can be achieved through income generation, innovation, job creation and raised awareness and appreciation of the Pacific's cultural and creative output and ethics. Evidence from other countries shows that young people, in particular, are increasingly attracted to the sector and can benefit from participation in the CCI. Further, the inclusive nature of the sector lends to positive impacts across all age groups, including marginalised people and communities.

The Pacific is home to some unique, diverse and rich creative products and expression. Understanding how these valuable cultural resources can become drivers of economic and social change is central to developing successful, well-established and mainstreamed CCIs. However, many of these benefits are not being realised because support for creative practitioners and the organisations and institutions that make up the enabling environment in which they operate, is either minimal or haphazard. Where it does exist, funding is constrained not only by small national budgets, but also by a failure on the part of governments and/or donor organisations to understand the value of the CCIs and what strategies are the most effective to grow and strengthen the enabling environment.

The situation in the Pacific is not unique. Many developing countries have identified obstacles that slow the pace of CCI growth.¹ This report shows that the Pacific is facing similar hurdles and, unless a timely and strategic approach is implemented, the region will continue to miss out on the benefits that CCIs can bring.

This report has found:

- A lack of awareness at the government level of the economic potential of the CCIs.
- A lack of data and data collection strategies, although data is crucial for informing government and non-government agencies and assisting the sector to grow.
- A significant informal market for CCI products that is not captured in official statistics.
- Minimal government appreciation of, and investment and intervention in, CCIs on a national level.
- A lack of national cultural and creative policies in some PICTs and, where such policies exist, limited awareness of them on the ground, minimal implementation of them and little evidence of consultation.

¹ See, for example, *Mapping the cultural and creative industries in Angola* (UNCTAD/DITC/TSCE/2023/2). (2023). United Nations Conference on Trade and Development.

- A lack of adequate copyright and intellectual property rights legislation, regulation and enforcement.
- Little or no incentive policies for CCI practitioners (tax deductions, business and investment incentives, etc.).
- Poor and/or expensive broadband access, limiting access to digital opportunities and resources for producers and suppliers.
- A lack of cultural infrastructure, including museums, galleries, performance spaces, workspaces and venues for access by producers to showcase their goods.
- Poor or absent integration of CCIs with national tourism policies and practice.
- Lack of expertise/skills (technical, entrepreneurial, management) in the sector.
- Limited CCI education, training and professional development opportunities.

The report reflects these findings and makes recommendations in response to them.

The data for this report was drawn from 24 PICTs, including the 22 members of SPC, as well as Timor-Leste as a Pacific African, Caribbean and Pacific (ACP) country and Rapanui as an indigenous community that is party to the Festival of Pacific Arts and Culture (FestPAC). As some countries did not respond to the invitation to participate, they are not included in this report.



Summary of findings and recommendations

The following table summarises the findings and recommendations which have been detailed elsewhere in the report. This table is intended to provide a brief, accessible means of surveying key results of this situational analysis.

Table 1: Summary of findings and recommendations

Findings	Response
Limited capacity within SPC to provide services and support to member countries	Recommendation 1 Create a staffed unit within SPC with a clear mandate and an accountable work plan focused on quality service delivery.
Significant gaps in the capacity of PICTs to support their cultural and creative sector, locally and regionally	Recommendation 1.1 Identify and secure expertise via a register of experienced consultants and expert service providers. Recommendation 1.2 Secure funding to engage specialist consultants and experts. Recommendation 1.3.1 and 1.3.2 Deliver industry development workshops and projects in PICTs. Recommendation 3 Boost the CCI enabling environment through in-country workshops focused on growing skills and capacity in key subsectors of the CCIs.
The responsiveness of the cultural focal points network is highly variable; some are highly engaged in the sector while others have limited knowledge, access or capacity	Recommendation 2 Develop a Pacific-wide network of industry associations and groups. Coordinate with and support countries in developing these associations/groups. Provide access to resources, training, and skills to support the capacity of these associations and groups to support CCI practitioners.
Lack of resources and limited access to information for Pacific CCIs	Recommendation 7 Design and launch an independent CCI portal with free and relevant information and resources.
Lack of CCI data makes targeted assistance to the sector difficult and limits advocacy for better recognition from government and non-governmental agencies	Recommendation 1.3.2 Support PICTs to undertake and/or standardise collection of CCI data. Ensure sustainable management and use of the data. Recommendations 10, 11 and 12 Collect data at key events, using UNESCO guidelines for cultural statistics. Collect Pacific cultural data annually and work with the SPC Statistics for Development Division to develop, analyse and report on key indicators.

Key findings and observations

Summary

Cultural and creative industries (CCI) do not emerge organically or accidentally. They require targeted government interventions and private sector support, long-term strategies for implementation and a clarity of focus. For example, it has taken Australia, which has considerably more resources than any Pacific Island nation, more than 60 years of shifting strategies and changing investment by three levels of government to establish professional creative organisations and practitioners working within national and international markets.

Developing sustainable CCIs is a marathon, not a sprint. The Pacific region has a small number of established creatives and organisations with national and international profiles. A minority of Pacific Island countries and territories have resourced government agencies charged with protecting cultural heritage and supporting and developing creative practitioners and organisations. (However, even for those with a resourced government agency, the resources often only cover agency operations, not the provision of services or support to the sector.) Some wealthier countries, such as New Caledonia and Fiji, including those with strong connections to France or the United States of America (USA), have world class museum facilities, performance spaces, educational institutions, and funding to further develop the creative industries. This contrasts with the majority of PICTs, which have little or no creative industry infrastructure, funding or market access.

This unequal approach to CCIs means there is no single or straightforward path for development of the Pacific's cultural and creative sector. Some PICTs are ready to take the next steps, while others need help to initiate and sustain basic development strategies with the limited resources available.

Among practitioners, there are many perspectives – ranging from individual practitioners creating work on a part-time basis with modest expectations of income generation, to established artists working within a complex market, presenting and selling their work globally. However, all practitioners share a need for an enabling environment. This report explores the composition of this enabling environment. It includes spaces to create and showcase work; legislation to protect work; publicly funded programmes driven by well-conceived policies; courses delivered in schools, colleges and universities; industry associations; private investment; and practical engagement with commercial markets.

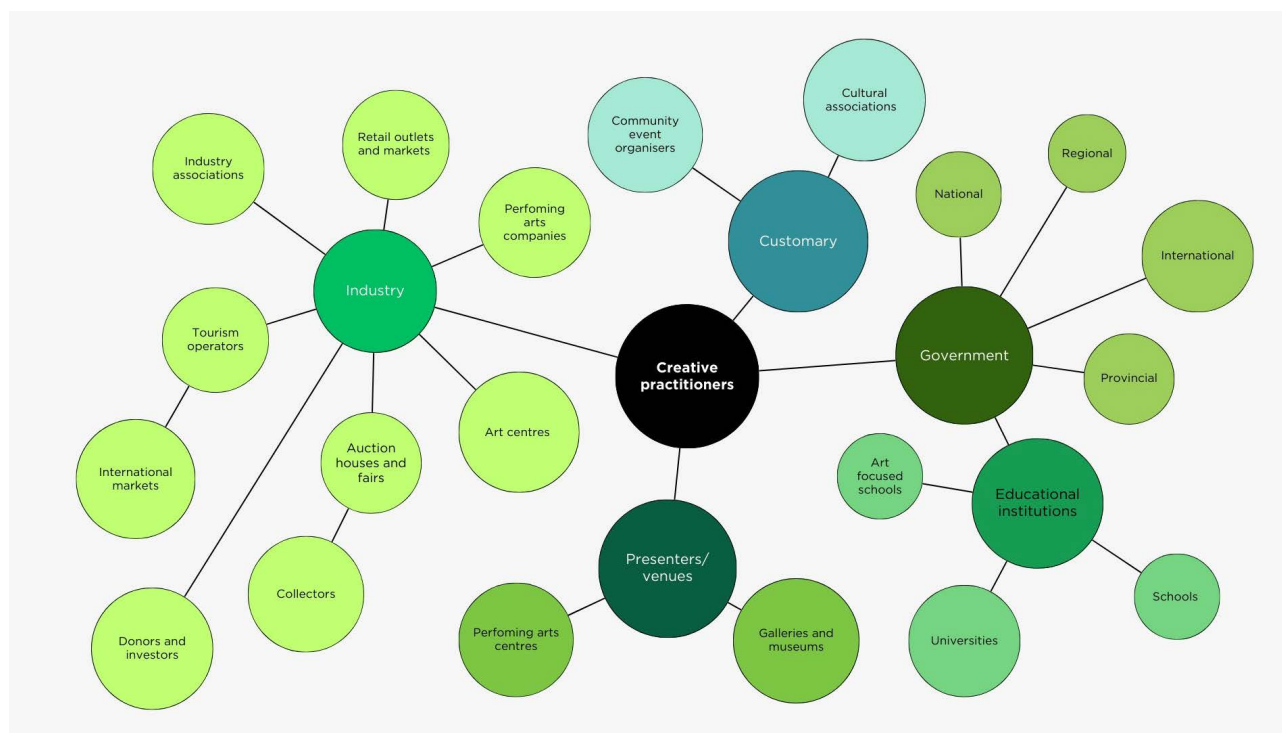
SPC is a major stakeholder in the emerging CCIs of the Pacific. For many of the countries consulted, our team believes, SPC can play an even more significant role, taking on some of the work previously achieved through its *Structuring the Cultural Sector in the Pacific for Improved Human Development* project and taking the lead in the delivery of cultural policy, intellectual property, data collection and business enterprise workshops. For other countries, SPC support is best directed at a more strategic level, advocating for the CCI sector and providing leadership, particularly for multilateral initiatives.

Enabling environment for the Pacific's cultural and creative industries

Creative practitioners operate in a complex network of cultural connections, presenting and collecting organisations, government agencies, educational institutions, and formal and informal markets. Each of the different spheres – industry, education, government, presenters, local community and customary – is intertwined. With the exception of the customary domain, all are dependent to some degree on each other. Visual artists do not become well known unless they have exhibited and their work is purchased. Performers need venues or streaming services to showcase themselves and their work. Practitioners, entrepreneurs and other specialists require training, mentoring and skills development. Producers need markets.

The diagram below maps out core components of the enabling environment of CCIs.

Figure 1: The cultural and creative industry's enabling environment: the many relationships required



Understanding the health of the enabling environment for artists/performers and arts organisations is critical. An inadequate enabling environment, with gaps in the value and supply chain, and limited resources not only constrains the growth of the creative industries but national economies as a whole.

When an enabling environment is properly supported by local markets, national audiences, government and industry, the flow of products and services is efficient and structured: the supply chains are clear. Creative sector career paths are visible and available, from early childhood learning through higher education and supported residences with master practitioners. In much of the Pacific, only some pathways are available; the majority remain under-resourced and/or minimally operational. Most countries do not have accessible or affordable training or venues, supportive policies and programmes or realistic market access.

Region-wide findings

Creative practitioners are active in every Pacific country and territory

- The scale and structure of each country's CCI is highly variable.
- Most countries have significant gaps in the cultural and creative sector's enabling environment.
- In many countries, CCI activity is heavily weighted towards protection and documentation of cultural heritage, traditional knowledge, language, etc.
- Many of the products produced in PICTs have their origins in traditional methods or are based on traditional goods and practices.
- There is potential to learn from, or collaborate with, larger and developed countries to build the capacity and confidence of Pacific Island CCIs and its practitioners.
- The current geopolitical interest in the Pacific could be leveraged for better support and expanded opportunities for the CCIs.

Increasing acknowledgement of CCLs in regional policy documents

- The Pacific Regional Culture Strategy 2022–2032, developed by SPC, recognises the role of culture in development and provides a policy framework for PICTs to guide the growth of the cultural sector and better protect traditional knowledge in a development context. A suite of complementary documents has been developed, including a:
 - > communications plan
 - > monitoring, evaluation and learning plan
 - > resource mobilisation plan
 - > two five-year implementation plans
- The 2050 Strategy for the Blue Pacific Continent will guide investment and donor support across the region.
 - > The 2050 Strategy for the Blue Pacific Continent highlights the importance of traditional knowledge, cultural heritage and values. These are included under three of the Strategic Pathways:
 - inclusion and equity
 - education, research and technology
 - partnership and cooperation
 - > However, there is minimal reference to the CCLs, with only two brief mentions relating to a need to:
 - increase the role of the private sector, and support micro-, small- and medium-sized enterprises
 - increase opportunities for all Pacific people, including women and girls, to engage in economic activities and manage their resources.
 - > The implementation plan for People Centred Development was endorsed in November 2023 but was not yet available online at the time of writing. The plan may elaborate further on the development of the CCLs.
 - > The main focus of the 2050 Strategy for the Blue Pacific Continent is on protecting and utilising traditional and cultural information and taking culturally appropriate approaches to development.
- The regional tourism sector has also been the subject of policy development with two significant documents released emphasising that tourism amplifies and promotes culture and heritage:
 - > Pacific Sustainable Tourism Policy Framework 2030
 - > Pacific Tourism Statistics Strategy 2021–2030
- The Pacific Regional Education Framework and the 2023 Conference of Pacific Education Ministers Commitment Statement identify culture, indigenous knowledge and languages as critical priorities.

Poor recognition of the actual and potential contribution of CCIs to economic activity

- CCIs are not rated as highly as other industries (i.e. tourism, mining) and are rarely included in regional economic planning documents (i.e. strategic work agendas of the Council of Regional Organisations of the Pacific [CROP]).
- CCIs generate relatively small income streams compared to other industries. This will continue and may cause further lack of recognition unless targeted industry development strategies are cohesively designed, funded and implemented, locally and regionally.
- There are likely significant informal income pathways from CCIs that are not reported to government (i.e. bartering, private sales, special events and locally recognised cultural activities).
- There is an absence of credible, larger-scale and/or longer-term cultural data on which to build evidence of the scope, importance and commercial value of CCIs.
 - > CCI practitioners are not included in workforce data collection in most countries.
 - > CCI data, using United Nations Conference on Trade and Development (UNCTAD) classifications of creative goods,² is not collected by any of the PICTs.
- Limited funding and support are allocated for CCI development and support.
- The sector remains largely “invisible” to governments and donor/development organisations in the region.

Not all artforms are equal

Over the past 10 years, there has been a shift in consumer spending from tangible creative products to experiences and leisure services.³ Technological advances have transformed the reach of film, music and other performance-related services, as well as literature and other art forms. The move away from the trade of physical artwork, books and CDs has great advantages for Pacific creators, especially in the film and music sectors which have a chance to compete on an equal footing with developed countries if each of the measures below is in place:

- Accessible recording, filming and editing studios are established and sustained.
- Performing arts rights and copyright legislation is in place and enabled through a collection management agency.
- Targeted training and/or professional development are available and affordable.
- Industry bodies and private investors collaborate in promoting and marketing products and services.

In the CCI of developed countries, visual and performing arts practitioners earn some of the lowest incomes, with the highest incomes often in film and television.⁴ Costs associated with creating, exhibiting and freighting visual artwork is high in most countries, while transporting performing artists, and establishing and managing presenting spaces, rehearsal time and production are a significant cost for performing arts organisations. This is no different in the Pacific, highlighting further the potential and the inherent advantages of the film and television sectors – with their relatively low costs and high returns – in leading the region’s CCIs. This will build on existing film and television activities, particularly in Fiji.

The table below summarises the current situation of various art form products and their primary markets locally, regionally and internationally.

² UNCTADstat – Classifications, n.d.

³ *The future of work in the arts and entertainment sector: Report for the Technical Meeting on the Future of Work in the Arts and Entertainment sector (TMFWAE/2023)*. (2023). International Labour Organization.

⁴ McCutcheon, M., & Cunningham, S. (2022). *The creative economy in Australia – What Census 2021 tell us: Briefing paper 1*. University of Canberra.

Table 2: Summary of the Pacific's different art forms and products and their primary markets

Art form	Labour/income	Activity levels	Local markets	Regional markets	International markets	Economic potential
Weaving (pandanus, coconut and other natural fibres)	<ul style="list-style-type: none"> - Dependent on customary knowledge and training - Labour-intensive, low returns 	<ul style="list-style-type: none"> - Large numbers of creators across the Pacific - Mostly women 	<ul style="list-style-type: none"> - Healthy - Bartering - Tourist product 	<ul style="list-style-type: none"> - Healthy - Bartering - Tourist product 	<ul style="list-style-type: none"> - Minor impact - Requires support to establish retail networks 	<ul style="list-style-type: none"> - Limited by volume and market interest - Potential for high-quality collectible items
Carving/sculpture/wood	<ul style="list-style-type: none"> - Labour-intensive, low returns 	<ul style="list-style-type: none"> - Large numbers of creators across the Pacific - Mostly men 	<ul style="list-style-type: none"> - Healthy - Bartering - Tourist product 	<ul style="list-style-type: none"> - Healthy - Bartering - Tourist product 	<ul style="list-style-type: none"> - Minor impact - Challenging to transport 	<ul style="list-style-type: none"> - Limited by volume and market interest - Interest in high-quality collectible items
Traditional dance	<ul style="list-style-type: none"> - Dependent on customary knowledge and training - Primarily paid per performance 	<ul style="list-style-type: none"> - Large numbers of dancers - Both men and women 	<ul style="list-style-type: none"> - Informal, unpaid performances at cultural events - Intermittent payment for performances - Very active 	<ul style="list-style-type: none"> - Numerous performance opportunities at festivals and events 	<ul style="list-style-type: none"> - Limited potential for international touring of organised and funded dance groups - High costs 	<ul style="list-style-type: none"> - Dependent on local/regional tourist market
Contemporary dance	<ul style="list-style-type: none"> - Requires professional training - Limited company positions available 	<ul style="list-style-type: none"> - High per cent of recreational activity - Large number of semi-professional dancers - Small base of professional dancers and choreographers 	<ul style="list-style-type: none"> - Tourist product - Cultural events 	<ul style="list-style-type: none"> - Limited professional opportunities 	<ul style="list-style-type: none"> - Limited potential for international touring of organised and funded dance groups 	<ul style="list-style-type: none"> - Dependent on local/regional audiences
Traditional singing/storytelling	<ul style="list-style-type: none"> - Dependent on customary knowledge and training - Primarily paid per performance 	<ul style="list-style-type: none"> - Popular locally - Small base of professional singers and storytellers 	<ul style="list-style-type: none"> - Informal, unpaid performances at cultural events - Intermittent payment for performances 	<ul style="list-style-type: none"> - Informal, unpaid performances at cultural events - Intermittent payment for performances 	<ul style="list-style-type: none"> - Limited international interest 	<ul style="list-style-type: none"> - Dependent on local/regional audiences

Art form	Labour/income	Activity levels	Local markets	Regional markets	International markets	Economic potential
Music – traditional	<ul style="list-style-type: none"> - Dependent on customary knowledge and training - Primarily paid per performance 	<ul style="list-style-type: none"> - Popular locally - Small base of professional musicians 	<ul style="list-style-type: none"> - Informal, unpaid performances at cultural events - Intermittent payment for performances 	<ul style="list-style-type: none"> - Informal, unpaid performances at cultural events - Intermittent payment for performances 	<ul style="list-style-type: none"> - Limited potential for international touring and streaming 	<ul style="list-style-type: none"> - Dependent on local/regional audiences
Music – contemporary	<ul style="list-style-type: none"> - Mainly informal 	<ul style="list-style-type: none"> - Popular locally - Small base of professional musicians - Low sales but high local exposure 	<ul style="list-style-type: none"> - Informal, unpaid performances at cultural events - Intermittent payment for performances - Low sales and lack of royalty schemes 	<ul style="list-style-type: none"> - Limited platforms and venues for presentation - Low sales and lack of royalty schemes 	<ul style="list-style-type: none"> - Potential for international tours and streaming - Global audiences, both through diaspora and new 	<ul style="list-style-type: none"> - Significant, but highly competitive market
Instrument maker	<ul style="list-style-type: none"> - Labour-intensive, low returns 	<ul style="list-style-type: none"> - Small number of specialist creators across the Pacific 	<ul style="list-style-type: none"> - Healthy - Used for local cultural performances - Made in limited numbers for tourists 	<ul style="list-style-type: none"> - Healthy - Tourist product 	<ul style="list-style-type: none"> - Limited international interest and complex shipping 	<ul style="list-style-type: none"> - Limited by volume and market interest - Potential, but small interest in high-quality collectible items
Painting (on canvas/paper, etc.)	<ul style="list-style-type: none"> - Rapid production possible - Low returns 	<ul style="list-style-type: none"> - Small number of specialist creators across the Pacific 	<ul style="list-style-type: none"> - Healthy - Used in local cultural performances - Mainly made for tourist market 	<ul style="list-style-type: none"> - Healthy - Tourist product 	<ul style="list-style-type: none"> - Very limited exports and difficult market to access - Growing base of internationally recognised artists 	<ul style="list-style-type: none"> - Limited by volume and market interest - Interest in high-quality collectible items
Printmaking (lino, etching, etc.)	<ul style="list-style-type: none"> - Requires equipment and training 	<ul style="list-style-type: none"> - Very small number of specialist creators 	<ul style="list-style-type: none"> - Made in limited numbers for tourists 	<ul style="list-style-type: none"> - Made in limited numbers for tourists 	<ul style="list-style-type: none"> - Very limited exports and difficult market to access 	<ul style="list-style-type: none"> - Limited by volume and market interest - Interest in high-quality collectible items
Fashion and/or clothing design	<ul style="list-style-type: none"> - Complex supply chain - Training required 	<ul style="list-style-type: none"> - Small number of practitioners 	<ul style="list-style-type: none"> - Finite but important 	<ul style="list-style-type: none"> - Potential to expand, but challenging to access 	<ul style="list-style-type: none"> - Low exports - Volume and quality issues and difficult market to access 	<ul style="list-style-type: none"> - Growing activity but difficult to be profitable

Art form	Labour/income	Activity levels	Local markets	Regional markets	International markets	Economic potential
Textiles/fabric (traditional and contemporary)	- Requires professional training and equipment	- Small number of specialist creators across the Pacific	- Small	- Small	- Low exports	- Limited market - Potential for licenced product
Jewellery, body adornment	- Dependent on customary knowledge and training - Labour-intensive, low returns	- Large number of creators across the Pacific - Mostly women	- Healthy - Bartering - Tourist product	- Healthy - Bartering - Tourist product	- Low exports	- Limited market and low volume
Literature/ publishing	- Self-publishing on the increase	- Small number of independent presses and publishing professionals	- Local market for literature in Pacific languages	- Web-based platform, Pacific Islanders in Publishing, ⁵ helping to promote Pacific authors and publishers, etc.	- Growing awareness and interest	- Massive growth in eBooks market projected internationally
Digital media, animation, photography, film or documenting stories	- Requires professional training and equipment	- Small number of specialist creators across the Pacific - Fast-growing area, particularly for younger demographic	- Limited local markets due to high cost of entry	- Potential for growth	- Potential to access new markets and international audiences	- Significant market for film but limited Pacific-made film product available
Theatre performance	- Requires training, equipment and venues	- Small number of established theatre groups	- Limited audiences	- Limited audiences	- Limited audiences and difficult to access	- Very limited economic potential

5 About. (n.d.). Pacific Islanders in Publishing. Retrieved 24 April 2024, from <https://www.pacificislanderbooks.org/about>

Cultural tourism

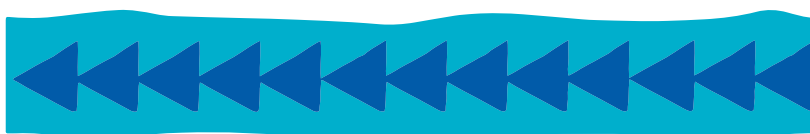
Cultural tourism has been identified as a high value opportunity that amplifies tourism’s economic impacts and minimises environmental and social damage.⁶ Diversity in cultural tourism options is seen as critical for a sustainable, inclusive and economically productive tourism industry.

However, there is still work to be done in aligning cultural tourism with local cultural production and resources. There is limited evidence that the South Pacific Tourism Organisation (SPTO) or national tourism agencies have engaged with existing cultural tourism operators or provided practical support for new operators or new cultural products. Similarly, there is little evidence that SPTO or national tourism agencies account for the different marketing strategies required for CCI products created for the tourist market “(e.g. Heritage Arts (still commonly referred to in many countries as handicrafts) and those targeted at a potential “art tourism” Market (e.g. fine art and other collectables, tours etc).

There are strong examples of successful links between tourism agencies and tourism activities and the cultural and creative sector (e.g. Fiji and the Cook Islands integrate culture into many tourism products). There is significant potential for other PICTs to use their local cultural and creative sector as part of their branding, marketing and visitor experience. Values-driven and content-driven tourism is a growing market and PICTs are well placed to capitalise on this. The recent release of the SPTO’s Pacific Cultural Tourism Guidelines could help address some of the gaps noted above.

Pacific Regional Culture Strategy

SPC launched the 10-year Pacific Regional Culture Strategy in 2022. While the scope and focus of the regional strategy differ from this report on the situational analysis of CCIs in the Pacific, there are alignments between this report’s recommended actions and the regional strategy’s five priorities.



6 World Bank. (2023). *The Future of Pacific Tourism*. World Bank. <https://doi.org/10.1596/39738>

Table 3: Links between the Pacific Regional Culture Strategy and the recommendations of the situational analysis of CCIs in the Pacific

Priorities and indicators		2023 recommendations	Cross-cutting priorities and indicators
Priority 1 Cultural policy frameworks	<ul style="list-style-type: none"> ▶ Strengthen national policy, legislation and guidelines ▶ Declare culture a national development priority ▶ Integrate culture into regional policy frameworks ▶ Protect Traditional Knowledge and Expressions of Culture 	Recommendations 3, 11, 15 and 17	Capacity strengthening
Priority 2 Cultural heritage	<ul style="list-style-type: none"> ▶ Conduct national planning for the safeguarding of Pacific cultural heritage ▶ Mainstream culture, local languages and the arts in education ▶ Establish regional and international commitments ▶ Revitalise Pacific languages, heritage and contemporary arts 	Recommendations 2, 15, 16, 17, 18, 19 and 20	Research; Capacity strengthening
Priority 3 Cultural well-being	<ul style="list-style-type: none"> ▶ Raise awareness of the value and benefit of culture ▶ Support sustainable cultural tourism ▶ Integrate local content into mainstream radio and TV ▶ Utilise digital and mass media tools for culture ▶ Organise the Festival of Pacific Arts and Culture 	Recommendations 1, 8, 9, 14 and 18	Capacity strengthening; Research
Priority 4 Cultural innovation	<ul style="list-style-type: none"> ▶ Undertake national efforts to support the growth of CCIs ▶ Undertake regional efforts to support the growth of CCIs 	Recommendations 1, 2, 3, 7 to 7.5 and 20	Capacity strengthening
Priority 5 Cultural statistics	<ul style="list-style-type: none"> ▶ Commit national investment ▶ Collate national cultural statistics ▶ Develop and utilise a toolkit on cultural statistics and indicators ▶ Develop and utilise a region-wide cultural statistics repository 	Recommendations 1.2.2, 10, 11, 12 and 17	Capacity strengthening; Research

Update of 2012 report

To understand changes to the Pacific's CCIs since SPC's first situational analysis in 2012, the recommendations have been summarised in Appendix 1 and accompanied by an update or commentary based on the consultations undertaken for this report. Overall, many of the recommendations have not been implemented.

Methodological findings and observations

- The availability of cultural data – both qualitative and quantitative – is highly variable across the Pacific. For some PICTs, very limited or no data could be found and, where data existed, it was often dated, non-continuous or generic (e.g. overall economic indicators, such as household expenditure).
- As a result, this report primarily uses qualitative methods of research. The findings, observations and recommendations made in this report reflect the lack of comprehensive data and/or small sample sizes.
- The scope of this project was to present a Pacific-wide update on the cultural and creative sector. The major limitation to this scope was that all data collection was desktop-based and often through only one point of contact (generally a government agency). This created a particularly, and of necessity, narrow lens into a country or territory's cultural and creative environment. As such, the findings and observations in the country profiles should be considered a summary only.
 - > There would be benefits to undertaking a more detailed situational analysis for those PICTs with strong indicators for an emerging or growing cultural and creative sector.



Recommendations

The Pacific's CCIs require significant support and sustained resourcing to become integral and valued parts of Pacific Island economies and livelihoods. Drawing on consultation findings and guided by the strategies and priorities outlined in the Pacific Regional Culture Strategy 2022–2032, the following recommendations set out pathways for development both within countries and across the Pacific. Many of the recommendations are also reflected in UNCTAD's 2022 Creative Economy Report, a summary of which is in the box at the side;⁷ these recommendations are relevant to the Pacific and frame SPC's work in supporting the region's cultural and creative sector.

Recommendations for the Pacific Community

SPC does not currently have the capacity to work effectively across all countries or territories, or at different points in the supply chain. Given these constraints, SPC should, as a priority, support the enabling environment for the CCIs through the measures outlined below.

Capacity-building

Additional human resources are essential to achieve better outcomes for the CCIs. A combination of additional and appropriately skilled staff at SPC and utilisation of the specialist skills and knowledge of consultants is strongly recommended.

1. Engage a full-time manager-level staff member to support the Pacific's CCIs, assuming responsibility for the tasks below.
 - 1.1. Establish a domestic and international consultants and experts register for cultural and creative projects in key areas (e.g. governance, intellectual property, funding, cultural policies and plans, marketing, information technology).
 - 1.2. Strengthen the Cultural Focal Points network through regular (online and in-person, where possible) meetings/conferences and online training.

UNCTAD Creative Economy Report 2022

- Governments: Work with international organisations (UNCTAD, UNESCO, World Intellectual Property Organization) for a harmonised, creative economy.
- Cultural and creative agencies, national statistical offices, and central banks: Identify and compile data for measuring the contribution of the creative economy to GDP, employment, trade, and well-being.
- Mobilise funding and dedicate financial and human resources to regularly collect and disseminate data on the creative economy.
- Build statistical capacities to measure international trade flows in creative goods and services.
- Collect/analyse data on women, youth, informal workers, and other marginalised groups in the creative sector to inform policy-making. More disaggregated data is needed.
- International organisations: Assist with measuring countries' creative sectors.
- Create and modernise the legal framework related to the creative economy (e.g. update intellectual property laws and collect/distribute royalties).
- Strengthen the capacity of agencies responsible for the creative economy.
- Identify and address challenges that hinder participation in digitally deliverable services (the most significant of which include poor connectivity and/or high costs, lack of digital skills and limited access to online payment solutions).
- Improve access to creative service markets in developed and developing countries.

⁷ UNCTAD. (2022). *Creative Economy Outlook 2022: The International Year of Creative Economy for Sustainable Development: Pathway to resilient creative industries* (UNCTAD/DITC/TSCE/2022/1). United Nations Conference on Trade and Development.

- 1.3. Secure adequate funding to engage consultants and experts to:
 - > Support SPC in delivering practical activities in PICTs, as set out in Recommendation 3, below.
 - > Deliver workshops and develop capacity in PICTs to standardise the collection of CCI data, utilising previous work undertaken by the UNESCO Institute of Statistics.⁸
 - > Develop strategic partnerships and engagement with international cultural agencies, donors, educational institutions and businesses.
2. Develop a Pacific-wide network of industry associations and groups from countries where they are already active. Assist with funding and developing new industry associations and groups, as required and in partnership with host countries.
 - 2.1. Identify a selection of CCI leaders from this network of associations/groups to provide sector advice to SPC and enable direct engagement with practitioners and innovators. This CCI leadership group can complement and extend the engagement provided by the Cultural Focal Points network.
3. Contribute to the enabling environment for CCIs by sourcing funding to engage specialists to deliver in-country workshops to raise the sector's awareness, understanding, and skills and capacity in:
 - 3.1. legislation and policy development
 - 3.2. strategic planning and implementation frameworks
 - 3.3. cultural statistics and data collection
 - 3.4. intellectual property, copyright and licensing (for both agencies and practitioners)
 - 3.5. entrepreneurship/business skills
4. Provide countries with examples of intellectual property legislation and encourage an implementation timeline, with supporting education and information campaigns.
5. Circulate information about export regulations, standards and opportunities.
6. Identify alignments and shared priorities between SPC's cultural and creative planning and those of PICTs.

Sector resources

7. Develop and launch an independent CCI portal with free and up-to-date information and resources on:
 - 7.1. funding sources
 - 7.2. events and opportunities, including:
 - > festivals
 - > forums and networking opportunities
 - > art fairs and expositions
 - > awards, exhibitions, prizes and competitions
 - > educational and training opportunities
 - 7.3. industry information, links and templates, including:
 - > standard contracts (e.g. for commissioning artists, human resources, etc.)
 - > intellectual property, copyright and licensing
 - > best practice business development assistance, such as business models (sole trader versus company, etc.), taxation considerations and case studies
 - > quality control
 - > manufacturing and merchandising
 - 7.4. referrals
 - > government departments and industry associations in each PICT or region
 - 7.5. online relevant publications (SPC, UNESCO, UNCTAD, cultural policies, research bibliography, etc.)

⁸ *Measuring the economic contribution of cultural industries: A review and assessment of current methodological approaches* (2009 UNESCO Framework for Cultural Statistics Handbook No. 1). (2012). UNESCO Institute for Statistics.

Sales

8. Commission a feasibility study for the establishment of private sector-managed online marketplaces (collective brand sales point) in PICTs that formally indicate interest and commit staffing and resourcing.
9. Explore the potential for a regional platform in the future, seed-funded by SPC.⁹

Cultural data

10. Collect CCI data at major events, including FestPAC and the Melanesian Arts and Culture Festival (MACFEST). Use UNESCO guidelines for cultural statistics and train a team to capture cultural and creative numbers and activity.
11. Facilitate an annual situational analysis update across the Pacific through a simple survey mechanism.
12. Work with SPC's Statistics for Development Division to provide expertise and support in collating and evaluating existing data sources, including analysis of the annual situational data.
13. Use comparative cultural data findings to advocate to governments for further support and development annually.

Peak bodies, advocacy and support

14. Build capacity in the sector and encourage and support international cooperation by supporting representative bodies and industry associations through the steps below:
 - 14.1. advocate for, and support, a network of industry associations and groups
 - 14.2. source funding and engage consultants to assist with the development of strategic plans and organisational documents for these associations
 - 14.3. support leadership training opportunities for managers and board members
 - 14.4. facilitate meetings and communication between these associations.
15. Create a subregion advocacy group whereby one/two countries represent each subregion, have online catch-ups and put in place benchmarks against each region.
16. Facilitate strategic partnerships and engagement with international donors (private and public), underpinned by evidence on the CCI contribution to livelihoods and well-being. Collaborate on developing sustainable revenue models.

Other

17. Support the ratification of relevant UNESCO heritage conventions; some countries have still not ratified these and, as a result, are missing out on potential funding, access to expertise and related initiatives or programmes.
18. Approach donors to gauge interest in a Pacific-region contemporary art fair model, based on the Darwin Aboriginal Art Fair and FestPAC models.¹⁰
19. Investigate and consider developing a model for a Pacific Creative Industries Representative Body to represent and advocate for the industry (regionally and globally), funded by donors.
20. Facilitate industry development forums and workshops to coincide with major Pacific cultural events and ensure these sessions do not conflict with the artistic programme.

Improving the awareness of CCIs among decision-makers is important to shift perceptions from that of a “nice-to-have”, to an intrinsic and increasingly relevant, part of a modern economy.

9 Examples include: [Bluethumb. Buy Paintings & Original Modern Art Online](#). (Australia), [BILUM & BILAS – Ethical Handcrafted Jewellery and Bilums from Papua New Guinea \(bilumandbilas.com\)](#) (PNG).

10 See *Home page*. (2004). Dawn Aboriginal Art Fair. <https://daaf.com.au/>

Recommendations for the South Pacific Tourism Organisation

The SPTO “works to market the Pacific, collect data for informed decision making, enhance the ‘Pacific’ brand and support the capacity of government and the private sector for sustainable tourism”. Based on correspondence with SPTO, services delivered to the tourism sector, including cultural tourism operators, include:

- current development of the Pacific Cultural Tourism Guidelines and the Sustainable Tourism Indicators Framework;
- recovery training for small- and medium-sized enterprises; and
- awareness and education on sustainable tourism.

While no funding is available from the SPTO, and there is no network for cultural tourism operators, “a Community of Practice covering all areas of sustainable tourism is currently being discussed”. Cultural tourism operators can access promotion and resource-sharing activities facilitated by the SPTO.

To build stronger links between tourism activity (particularly cultural tourism) and the cultural and creative sector, the measures below are recommended.

- Commission a feasibility project to identify pathways for the Pacific’s CCIs and tourism brands to collaborate and cross-promote.
- SPC and SPTO: Identify ways to share data collection, analysis and usage and, in particular, collaborate on the cultural indicators used for the new Sustainable Tourism Indicators Framework.
- Include CCIs in the implementation of the Tourism Statistic Strategy 2030.

Recommendations for the University of the South Pacific

The University of the South Pacific (USP) has offered an out-of-school arts programme at the Oceania Centre for Arts, Culture and Pacific Studies since its inception in 2008. Albeit small, the outreach programme initiated in 2012 has delivered “policy advice, art classes, artist training and development as well as support for several in-country events and arts-related initiatives”, particularly in Polynesia and Melanesia.

- SPC and USP: Develop a formal partnership to expand the programme across the region and apply for private sector or donor funding to support the delivery of ongoing training in:
 - > policy and programme development
 - > artist training (technical)
 - > cultural heritage management
 - > entrepreneurship and finance
 - > intellectual property and related legal processes
 - > promotion and marketing
 - > cultural statistics collection and analysis

Recommendations for country-focused activities

Cultural data

- Commission cultural mapping to identify the CCI supply chain for both informal and formal markets to better understand the scope and scale of the sector.
- Collect (ongoing) CCI data in appropriate national surveys (e.g. labour force, household, trade).
- Encourage cultural and creative groups/associations to collect data on participation, audiences, production, training, etc.
- Add CCI-relevant questions to each country’s census questionnaire.

Intellectual property

- ▶ Ensure intellectual property legislation is in place, up to date and enforced.
- ▶ Work towards designing and implementing a royalty collection and distribution scheme.
- ▶ Lobby national and donor institutions to recognise the value of the creative industries and contribute to pool funding, using cultural data and other resources.

Support and development

- ▶ Prioritise support for CCI infrastructure (galleries, museums, markets, performance spaces) as places for creative practitioners to showcase their work and attract cultural tourism.
- ▶ Provide opportunities and funding for cultural entrepreneurs and practitioners to gain business administration and social networking skills.
- ▶ Support the digital engagement of creative practitioners through training, improved broadband access (including pricing regulation) and the creation of digital portals through tourism and other government-funded platforms.
- ▶ Support the setup, development and operation of CCI associations, in coordination with SPC, and identify pathways to build the capacity of these associations through access to funding, skills and institutional support.

Advocacy

- ▶ Encourage and support international cooperation, including regional collaborations.
- ▶ Include CCIs in mainstream local economic and social development programmes, including initiatives for gender, equality, disability and social inclusion, micro-, small-, and medium-sized enterprises and the informal economy.¹¹
- ▶ Support and fund curriculum development and the delivery of cultural and art programmes at all levels of education.

Market access

- ▶ Support opportunities to access global markets through trade missions, as well as through participation in regional/international cultural events, festivals and other marketing and branding strategies.
- ▶ Encourage the use of cultural diplomacy through the embassies and missions of PICTs as a means of highlighting the CCIs.
- ▶ Initiate or advise on country-wide creative industries promotional activities, where relevant. Separate targeting will be required, reflecting the wide range of products and experiences and the different audiences (e.g. cultural tourism, music and performance, and the homewares and fine art markets).
- ▶ Include CCI information and contact details on all country tourism portals. Encourage PICT tourism agencies to better incorporate the CCIs in their marketing and branding activities and to consider cultural tourism strategies where appropriate and/or needed.

11 See: *10 keys for creative economy development*. (2013). Culture and Creativity.

Case studies

Pacific-area comparisons

Cultural and creative sectors in three countries

The following table summarises the enabling environment for three countries at different points in their development and support of CCI's

Table 4: Comparing the cultural and creative industries in three Pacific-area countries (small, medium and large)

Country	Cul- tural policy	Governance	Intel- lectual property laws	Cultural data	Funding	Education, training and employment	Private sector	Presenting/ collecting institutions	Industry associations
Vanuatu	No	National Cultural Council provides overall guidance. Vanuatu Kaljoral Senta (VKS) leads implementation of cultural and creative activities.	Yes	Some cultural data collected by the VKS. No results available.	Not available	Vanuatu Skills Partnership with a focus on heritage arts. Now completed.	Heritage arts retailers and tourism market	VKS National Library, National Archive. VKS recently hosted and presented MACFEST 2023, with new programme elements.	Some; only limited details available
Fiji	Yes	Fiji Arts Council: supports the promotion and safeguarding of all art forms; provides some funding to the sector; and manages national delegations to CCI events.	Yes	Some cultural data collected by UNCTAD. Basic data collected by Fiji Arts Council.	Fiji Arts Council provided FID 500,000 to the sector in 2023–2024.	The USP's Oceania Centre for Arts, Culture and Pacific Studies is located in Fiji. A range of courses has been developed but not all delivered. Related activities include two performing artist groups, which have been inactive since 2021.	Extensive network of formal and informal private sector operators, many of which are focused on tourism markets	Fiji Museum, National Trust of Fiji and National Centre for Arts and Culture	Several peak bodies and industry associations, including for literature, visual arts, film, fashion and a performing rights association

Country	Cultural policy	Governance	Intellectual property laws	Cultural data	Funding	Education, training and employment	Private sector	Presenting/collecting institutions	Industry associations
Australia	Yes	Australia Council for the Arts (national advocacy and funding body for all art forms). Federal, state/territory departments of art/culture. A range of peak bodies for specific art forms and copyright and legal issues. Rights collection agencies for visual and performing arts in place.	Yes	Cultural funding by government dataset collected annually for the Australian Bureau of Statistics. Data collected at federal, state and territory levels via an electronic survey from government agencies that self-report on cultural expenditure. Census captures workforce data.	AUD 279/person in public funding. ¹² Total public funding in 2020–2021 was AUD 7.2 billion. 0.98% of gross domestic product (GDP) spent on “recreation, culture and religion”. ¹³	Numerous universities offer fine arts courses. Vocational education in some CCI disciplines offered. Specialised schools or academies for performing arts, filmmaking, etc. 5.5% of the workforce are employed in the CCI. ¹⁴	Wide range of retailers, galleries, venues for presenting and selling work. Auction market for fine art sales	National Gallery of Australia, National Museum of Australia, National Library of Australia, National Film and Sound Archive, National Archives and a range of similar state-based bodies	Peak CCI bodies, including services (e.g. the Arts Law Centre; numerous smaller, more focused CCI associations)

¹² This data is from 2020–2021, representing a decline from a high of AUD 307/person in 2007–2008, showing that funding has not kept pace with population growth.

¹³ The average percentage of GDP spent on “recreation, culture and religion” across the 31 OECD members is 1.34%. Australia ranks 23rd. See: Vivian, A., Fielding, K., & Acker, T. (2023). *The Big Picture 3: Expenditure on artistic, cultural and creative activity by governments in Australia 2007–08 to 2020–21* (Insight report no. 2023-01 (Revision 1)). A New Approach.

¹⁴ See McCutcheon, M., & Cunningham, S. (2022). *The creative economy in Australia – What Census 2021 tell us: Briefing paper 1*. University of Canberra.

Three cultural and creative success stories

Community-based data collection: Tonga

Over six months starting in late 2022, the Culture Division of the Ministry of Tourism Tonga successfully completed stage one of the *community-based intangible cultural heritage inventory project* as part of Tonga's commitment to the Safeguarding of the Intangible Cultural Heritage.

The Culture Division of the Ministry of Tourism Tonga declared their living heritage as under threat from rapid changes in Tongan society due to migration away from rural areas and out of the country, and from external cultural influences and the adverse effect of development projects over the past decade.

In response to these challenges, the *community-based intangible cultural heritage inventory project* successfully trained local census fieldworkers on the particulars of collecting intangible heritage before beginning the data collection. The census fieldworkers are now cultural knowledge holders within their communities and have added important capacity to the Tongan census process.

The census fieldworkers collected data and conducted face-to-face interviews. Through this village-level data collection, it was possible to document the intangible cultural heritage in each village of the main island, Tongatapu. The data was added to a central database. This database ensures lasting and accessible evidence of Tongatapu's intangible cultural heritage and creates a resource for both current and future generations. The Tongan community can now preserve, monitor and maintain its intangible cultural heritage.

The project was assisted and funded by UNESCO and is a best practice, showcasing a locally coordinated and locally relevant cultural database and inventory.

Training and industry development: Vanuatu



An integrated set of CCI training and industry development initiatives has been undertaken in Vanuatu, brokered through the Department of Industry, with technical and financial assistance from the New Zealand and Australian governments. These initiatives were developed following consultations in 2017 and the Handicraft Sector Action Plan 2018–2020 was launched. Collaboration is at the centre of these initiatives, with the Department of Industry partnering with the Department of Tourism, the Department of Women and the Vanuatu Skills Partnership.

Underpinning the Action Plan is awareness that, while handicrafts have a strong place in traditional ceremonies and culture in Vanuatu, the economic opportunities within the tourism industry are largely not recognised. Changing perceptions of handicrafts as a business is intended to assist people to recognise the potential value for Vanuatu's tourism economy. The Action Plan aims to:

- improve sector coordination and leadership;
- enhance and reform handicraft education and skills development nationally;
- encourage the sale of more *Made in Vanuatu* products; and
- strengthen the handicraft supply chain.

The Action Plan focuses on the whole “value chain” that connects artists/producers with wholesalers, retailers and customers, recognising that “to be successful... requires a smooth and uninterrupted flow of appropriate goods from producers to clients”.¹⁵

These objectives directly support the Vanuatu National Sustainable Development Plan 2030, in particular the preservation of culture and increasing economic opportunities for Ni Vanuatu.

The Vanuatu Handicraft Business Development Program was implemented alongside the Action Plan. The programme aims to encourage the commercialisation of Vanuatu-made products, consolidate and strengthen the handicraft product supply chain, and encourage value-added local production. The programme estimated that, in 2016, 1.3 billion Vatu in handicraft sales were made, but that 90% of these items were imported.

This Handicraft Sector Action Plan also helped establish a creative industries stream at the Vanuatu Skills Partnership, a vocational training initiative. The heritage arts programme prioritised developing artists, products and markets. Irregular reports were produced which contain some data, including:

- January–June 2018: 39 workshops were delivered to 159 clients, 88% of whom were women and nearly 5% were people with disabilities.
- January–June 2019: There were 210 clients.

A notable success of the training programme was the establishment of the Sanma Creative Industries Community Company, to produce and market the traditional hat-weaving practices of artists from Sanma Province. The Company appointed a business coach to support the weavers to negotiate difficulties, such as COVID-19, and to capitalise on opportunities, such as wholesaling hats to a leading New Zealand hat company.

15 Handicraft Sector Action Plan 2018–2020. (2018). Department of Industry. [p.29](#)

Social, commercial and creative enterprise: Fiji

Vou is a Suva, Fiji-based, privately owned dance company. Established in 2007, Vou is the most internationally toured contemporary dance company from the Pacific, having toured high-quality traditional and contemporary Fijian dance in over 35 countries prior to the pandemic.

The company performs a mix of contemporary and traditional dance with 15–20 performances every week, mainly targeted at tourists. Their programming includes performances for children and usually one new creative work each year.

Regular performances are presented in a circus tent owned by the company, and they also perform in hotels, appear at conferences and major events, attend international festivals and perform in community halls, schools and other regional venues around the country each year.

Community development and recruitment are central to the company's success. Around 20 young dancers are selected during a regular tour of communities; each dancer receives a scholarship including accommodation and meal allowance. Many of the new performers come from low-income families.

The company recognises the importance of creating sustainable pathways at every point of a dancer's career. Many of these phases overlap and include training and scholarships, performance opportunities, post-graduate education, and specialisations in teaching, choreography, etc.

In the early stages of COVID-19, when the tourism sector stopped functioning, all performances were cancelled. The company cut management wages and supported staff with accommodation and part-time wages. A film commissioned by the Los Angeles County Museum of Art and online content commission from Dubai provided income for the company and they were able to retain all staff over the pandemic period.

The ACP-EU grant, provided under the partnership between the ACP and the European Union (EU), was the first government funding received by VOU and funded 40 scholarships for dancers. All other activities are funded through ticket sales and performances.

VOU employ 72 full-time staff – 41 full-time dancers and 31 support staff, including an artistic director, choreographers, production crew, administration and management.

The company pays higher than award wages and salary levels are determined by the number of years the staff member has worked for the company and experience.

VOU are active in developing industry initiatives, including:

- establishment of the Conservatorium of Dance, Fiji's first tertiary dance institution, based in Nadi;
- establishment of the Fiji Dance Association, with a membership of 18 dance companies, many of which operate in Suva, which seeks to build the capacity and skills across the sector, utilising volunteers to achieve this; and
- assistance to the Fiji Arts Council with the 2024 FestPAC selection process.

International comparisons

Three international perspectives were sourced for this report: two CCI situational analyses for comparison with the Pacific (one from Jamaica and one from East Africa), and one industry development success from Australia. Overall, the results mirror this report's findings and recommendations: CCIs are viewed as national assets that can contribute economically, socially, culturally and politically, given the right enabling environment. CCIs can contribute to increased employment, better education, more community engagement and business growth. Like the Pacific, East Africa and Jamaica have extended networks of creative practitioners and thriving cultural activity built on rich and diverse cultural practices, but they lack coordination, funding and developed markets.

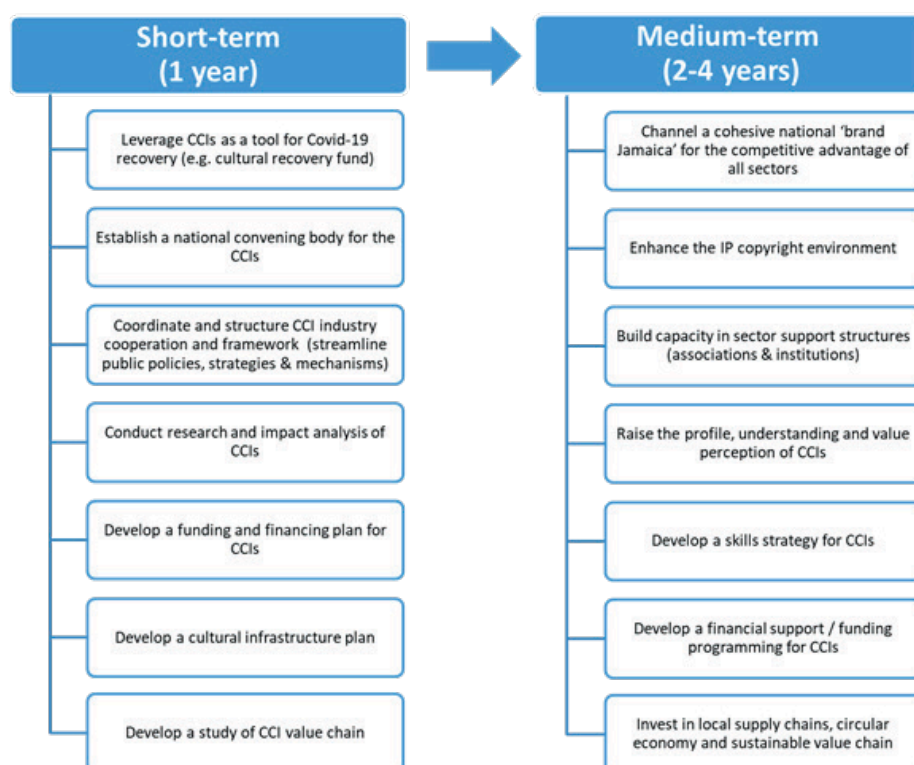
*Jamaica: Mapping Jamaica's Cultural and Creative Industries Phase 1 – Situational Analysis (March 2021)*¹⁶

This single country report was compiled during the COVID-19 pandemic and, as a result, the findings and consultations relied heavily on webinars and remote communications, including surveys. The researchers reported that the CCIs in Jamaica were:

- reliant on imports;
- supported by the government but funding and programmes were not coordinated or targeted;
- lacking in market coordination; and
- underdeveloped in terms of business skills and access to services.

The following diagram summarises the recommendations made in this report.

Figure 2: Priorities and actions to be implemented, following a situational analysis in Jamaica, 2021



¹⁶ Lyman, P., Hignell, S., Holeska, N., & Gopal, N. (2021). *Mapping Jamaica's Cultural and Creative Industries: Phase 1 – Situational Analysis*. British Council, Jamaica Business Development Corporation, Nordicity.

East Africa: The Status of the Creative Economy in East Africa¹⁷

This multi-country report focused on six main art forms: literature; performing arts; visual arts and crafts; media arts; cultural heritage; and design. The researchers found that the main challenges facing the sectors were:

- little or inconsistent engagement between industry stakeholders and government institutions;
- a lack of prioritisation of CCIs by governments;
- a fractured and poorly functioning industry associations network;
- underdeveloped hubs and communities with no strategic purpose;
- low levels of artistic entrepreneurship;
- an increasingly conservative movement across parts of east Africa, limiting freedom of expression and civic liberties.

In response to these challenges, four fundamental requirements of a sustainable CCI were identified:

- responsive government policies and programmes;
- strong associations;
- vibrant artistic communities, hubs or companies; and
- empowered artists.



¹⁷ Hivos East Africa. (2016). *The status of the creative economy in East Africa*. Hivos East Africa.

Australia: First Nations Art Centres

A network of over 90 Aboriginal and Torres Strait Islander art centres has grown from isolated artistic activities, which first commenced in the 1950s in central and northern Australia¹⁸ and which balance commercial, creative and customary priorities.¹⁹ The art network produces much of the First Nations creative and artistic works in galleries, museums and retailers in Australia and internationally.

While each art centre is distinctive, reflecting its unique cultural and geographic setting, there are also broad similarities in their operations and approach, including a commitment to support cultural and creative expression and provide training, skills and artistic apprenticeships, benefit-sharing and the promotion and sale of artwork. Income from sales is split between artists and art centres, allowing the art centre to reinvest in the business operations, facilities and materials, while generating non-welfare income (and self-employment) for artists living in (generally) remote and highly marginalised communities.

The Australian Government has supported the operations of art centres and the network since the 1970s. The Indigenous Visual Arts Industry Scheme provides opportunities for Aboriginal and Torres Strait Islander people to create art, generate income, gain employment, develop professional skills and participate in the nation's economy, while maintaining a continued connection to country and culture. The outcomes of the scheme are a professional, viable and ethical indigenous visual arts industry that features strong participation by, and provides economic opportunities for, Aboriginal and Torres Strait Islander people, and the continued production, exhibition, critique, purchase and collection of indigenous visual art.

In 2022–2023, around AUD 18 million in funding was provided for operational support of art centres (around AUD 120,000 per centre) and an additional AUD 9 million to support the employment of First Nations arts workers. Through this investment, art centres support around 8,000 artists and 500 arts workers. Art centres can also secure additional funding from state or local governments and, where available, investment from the private sector, particularly the mining industry. Primary sales from art centres earned over AUD 59 million in the 2022–2023 financial year, with further value added through the secondary market (galleries and auctions). Auction sales for First Nations art generated AUD 16.5 million in 2022, around 15% of the total art market in Australia.

18 See, among others, Myers, F. R. 2002. *Painting culture: The making of an aboriginal high art*. Duke Univ. Press and Altman, J. (2005). *Brokering Aboriginal art: A critical perspective on marketing, institutions, and the state* (Kenneth Myer Lecture in Arts & Entertainment Management). Deakin University.

19 Altman, J. C. (2001). *Sustainable development options on Aboriginal land: The hybrid economy in the twenty-first century* (Centre for Aboriginal Economic Policy Research Discussion paper no. 226/2001). Australian National University.

Enabling environment for cultural and creative industries: building blocks for the Pacific

The following table summarises the CCI building blocks for 24 PICTs.

Table 5: Status of key building blocks for the cultural and creative industries of 24 Pacific Island countries and territories

Country/Territory	Cultural policy and date	Copyright/ intellectual property laws	Ratification of 2003 UNESCO Convention on Intangible Cultural Heritage and date	National creative/cultural body
American Samoa	Unknown	No	No	American Samoa Council on Arts, Culture and Humanities Government agency
Commonwealth of Northern Mariana Islands	No	No	No	Yes: Department of Community and Cultural Affairs through the Arts Council, Language Commission and Historic Preservation Office Government agency
Cook Islands	Yes (2017–2030)	Yes (2013)	Yes (2016)	Yes: Ministry of Cultural Development Government agency
Federated States of Micronesia	No	Yes (2014)	Yes (2013)	Partial: Office of the National Archives, Culture and Heritage Government agency
Fiji	Yes (2023–2023)	Yes (2008)	Yes (2010)	Yes: Fiji Arts Council Independent peak body
French Polynesia	No	Yes (2020 via France)	No	Unknown
Guam	No	No	No	Yes: Council on Arts and Humanities Agency Independent peak body
Kiribati	No	Yes (2018)	Yes (2018)	Yes: Culture and Museum Division Government agency
Nauru	Unknown	Yes (2019)	Yes (2013)	Unknown
New Caledonia	Unknown	No	No	Unknown
Niue	No	Yes (1962 via NZ)	No	Yes: Taoga Niue Government agency
Palau	No	No	Yes (2011)	Yes: Ministry of Human Resources, Culture, Tourism and Development Government agency

Country/Territory	Cultural policy and date	Copyright/ intellectual property laws	Ratification of 2003 UNESCO Convention on Intangible Cultural Heritage and date	National creative/cultural body
Papua New Guinea	Yes (2022–2032)	Yes (2000)	Yes (2008)	Yes: National Cultural Commission Government agency
Pitcairn Island	Unknown	No	No	No
Rapa Nui	No	No	via Chile (2008)	Partial: Ministerio de las Culturas, las Artes y el Patrimonio, in Chile Government agency
Republic of Marshall Islands	No	No	Yes (2015)	Yes: Ministry of Culture and Internal Affairs Government agency
Samoa	Yes (2018–2023)	Yes (1998)	Yes (2013)	Partial: Ministry of Education, Sports and Culture Government agency
Solomon Islands	Yes (2012)	Yes (1987)	Yes (2018)	Yes: Office of Culture within the Ministry of Culture and Tourism Government agency
Timor-Leste	Yes (2009)	No	Yes (2016)	Yes: Secretariat of State for Arts and Culture Government agency
Tokelau	Unknown	No	No	Unknown
Tonga	Yes (2011)	Yes (1998)	Yes (2010)	Yes: Ministry of Trade, Paki Ministry of Culture and Ministry of Tourism Government agency
Tuvalu	Yes (2018–2024)	Yes (2008)	Yes (2017)	Yes: Department of Culture Government agency
Vanuatu	No	Yes (2000)	Yes (2010)	Yes: National Cultural Council and Vanuatu Cultural Centre (VKS) Government agency
Wallis and Futuna	Yes (2022–2032)	Yes (2020 via France)	No	Yes: Territorial Services for Cultural Affairs Government agency
Colour indicates overseas territory/limited national powers to make laws and develop policy				

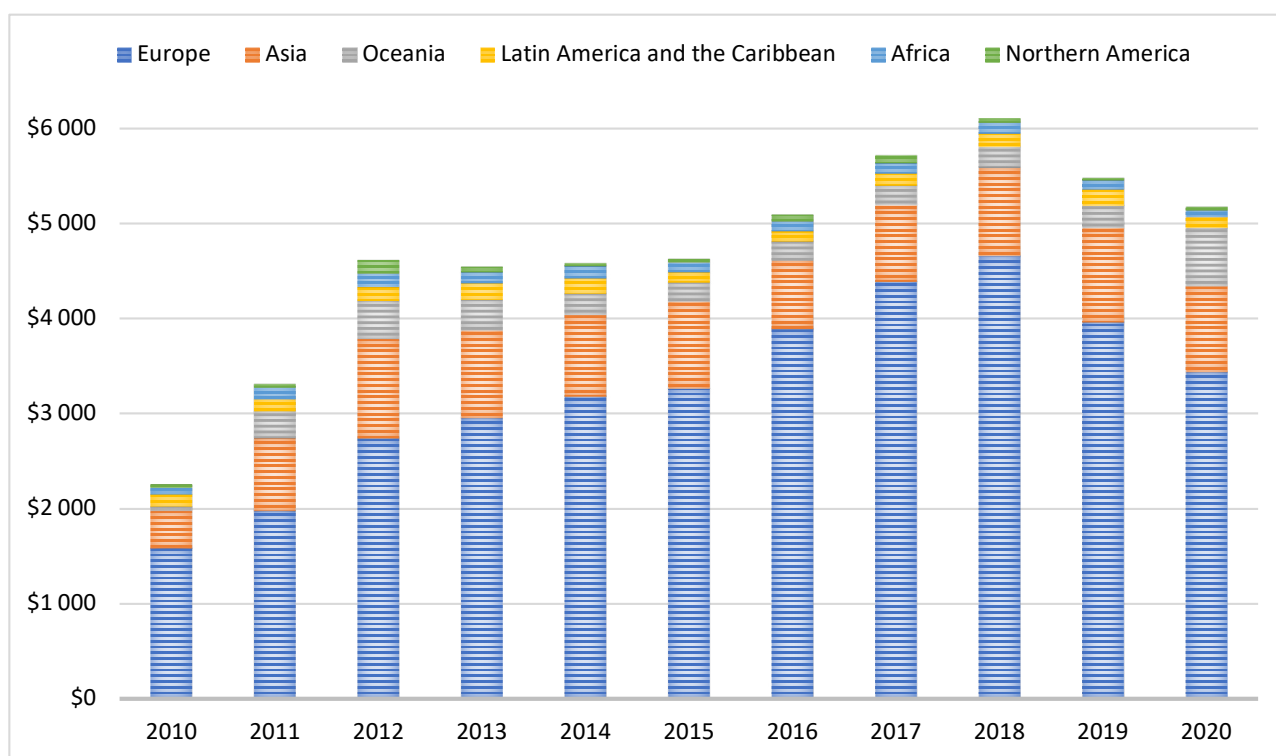
Cultural data

Snapshots

This section summarises available data and analysis. Cultural data for the Pacific is highly variable in quality; no detailed, contemporary cultural data could be located in the public domain. Similarly, few countries were able to provide basic cultural data; where available, this has been noted in the country profiles. While many agencies collate Pacific-wide data, the results of which are set out here, they provide limited insights into the economic, social or cultural scale of the Pacific's CCI.

Figure 3 summarises the exports of cultural, recreational, and heritage services from selected groups of economies, collated by UNCTAD. While, together, Europe and Asia account for almost 9 out of 10 export dollars, Oceania has been the third ranked region, over the 10 years of this data, with an average of 6% of global exports. No breakdown is provided on the composition of Oceania's exports or the countries of origin.

Figure 3: Cultural, recreational, and heritage services exported from selected groups of economies in USD millions at current prices (2023) (Source: UNCTAD)



Pacific Community data

Different agencies collect data on different aspects of the cultural and creative economy. Table 6 summarises data collected by SPC's Statistics for Development Division, showing the value of exports by member country, including works of art, collectors' pieces and antiques. Setting aside the patchy data and the likely one-off anomaly recorded by Guam in 2020, annual totals have been declining over the seven years of data collection: the total for 2021 was less than half of 2015 and almost 40% lower than 2018.

Table 6: Value of exports of works of art, collectors' pieces and antiques. (Source: Statistics for Development Division, SPC; all amounts in USD)

	2015	2016	2017	2018	2019	2020	2021
American Samoa	2,000	24,000		3,000	13,000		
Cook Islands	18,000		21,000	35,000	33,000	8,000	13,000
Fiji	42,000	11,000	47,000	14,000	31,000	15,000	7,000
French Polynesia	255,000	285,000	388,000	293,000	222,000	161,000	222,000
Guam						1,408,000	
Niue				43,000	12,000		1,000
Palau					2,000		2,000
Papua New Guinea	35,000	57,000	16,000	15,000			
Samoa	1,000	17,000	1,000		2,000		
Tonga	212,000		61,000	1,000	8,000		
Vanuatu	28,000	11,000	9,000	25,000	3,000	14,000	14,000
Total	593,000	405,000	543,000	429,000	326,000	1,606,000	259,000

Pacific Community and ACP-EU data

In 2021, SPC launched the ACPEU Pacific Hub launched the Enhancing the capacity for the sustainability of Cultural & Creative Industries in the Pacific project. This is the third ACPEU Culture initiative led by SPC to strengthen the CCI, and the first grant scheme of its kind in the region. The previous two projects were:

- Structuring the Culture Sector in the Pacific for improved Human Development, 2010 – 2013 (Tonga, Sl. Vanuatu, FSM, Tuvalu and Palau)
- 2012 – 2016 EU-ACP Enhancing the Pacific Cultural Industries in Fiji, Samoa and the Solomon Islands

Three rounds of the grant scheme have been offered over the 2021 – 2023 period. While the initial project was meant to conclude in December 2023, at the time of collating this report, there were discussions underway to extend the project further to 2025, thereby allowing for an additional and final call for proposals in 2024. Some data from the expressions of interest and assessments have been made available, providing insight into the capacity and distribution of the Pacific's CCIs.

The data, set out in Table 7, show that:

- Overall, 20 projects, from 510 submissions and 60 assessments were successful, representing around 4% of submissions.
- Submissions were received from all 14 SPC member countries, representing almost two thirds of all SPC members as well as from Timor Leste, which is included in the ACP Pacific country category.
- Fiji and Papua New Guinea (PNG) accounted for around two thirds of applicants and three quarters of applications assessed in rounds 1 and 2, where all successful projects were from Fiji and PNG.
- Almost one-in-five applicants from Fiji made it into the assessment round, where around one-in-five were successful. For PNG, one-in-10 applicants was assessed and one-in-eight succeeded. For the other countries, which only made it to the assessment round, between one-in-10 and one in-20 applicants were assessed.
- The success rate of applications increased over the three rounds.

Table 7a Expressions of Interest received.

Country	Country	Country	Countrywhe
Cook Islands	38	15	53
FSM	14	1	15
Fiji	185	33	218
Kiribati	3	2	5
RMI	8	4	12
Nauru	1	0	1
Niue	12	0	12
Palau	9	4	13
PNG	142	14	156
Samoa	15	6	21
Solomon Islands	28	4	32
Timor Leste	8	2	10
Tonga	21	0	21
Tuvalu	3	0	3
Vanuatu	24	2	26
Total	511	87	598

* Note that some accommodation has been made for rounding.

Table 7b. Summary of Rounds 1 – 3

Country	Applications Received			Met all technical requirements			Grants awarded		
	R1	R2	R3	R1	R2	R3	R1	R2	R3
Cook Islands	1	1	6			3			3
Fiji	17	20	11	4	10	7	1	5	5
Kiribati	1		1						
Marshall Islands			1			1			
Niue	1								
Palau			1			1			1
Papua New Guinea	8	5	9	2	3	3		2	1
Samoa	2		3			1			1
Solomon Islands			1			1			1
Timor Leste			1						
Tonga	2	3							
Vanuatu		1	2						
Totals	32	30	36	6	13	17	1	7	12

UNESCO data

UNESCO collects and analyses CCI data, including the value of cultural goods imported and exported globally. Data quality is problematic, with only around eight Pacific countries (depending on the criteria) providing (irregular) content. However, UNESCO also collates data regionally, enabling some comparisons to be made and trends to be observed.

Table 8, below, sets out the exports of cultural goods²⁰ over the course of seven years, through 2019. While the criteria used by UNESCO are different to those used by SPC, a similar trend can be seen, with total exports declining over time. Imports of cultural goods make up an average of 0.8% of total imports to Oceania.

Table 9 below shows the imports of cultural goods over the course of seven years through 2019. A similar decline in total imports is also seen, with 2019 figures over 70% lower than five and six years earlier. Exports of cultural goods represent an average of 0.3% of total exports from Oceania.



²⁰ Cultural goods include: cultural and natural heritage; performance and celebration; visual arts and crafts; books and press; audio-visual and interactive media and design and creative services.

Table 8: International trade in cultural goods – exports in USD (Source: UNESCO)

	2013	2014	2015	2016	2017	2018	2019
Fiji	7,203,388	6,866,467	3,663,448	3,391,124	7,276,524	3,063,139	2,879,946
Kiribati		5,540	75	6,137			
Micronesia	11,486						
New Caledonia	306,986	473,122	767,767				
Palau		50,131	25,654	5,278	73,149		
Samoa	17,939	54,739	47,825	53,244	52,670	41,342	16,913
Solomon Islands	8,114	1,161	34,631	8,009	13,171	6,223	
Tonga	49,029	104,081					
Other Oceania	3,098,031	3,314,290	2,470,027				
Total Oceania (excluding Australia/ New Zealand)	10,694,973	10,869,531	7,009,427	3,463,792	7,415,513	3,110,704	2,896,860
Total Oceania	874,777,460	832,613,221	729,729,518	739,635,525	905,168,171	850,276,711	908,297,262
Oceania (Australia/ New Zealand only)	864,082,488	821,743,690	722,720,091	736,171,733	897,752,658	847,166,007	905,400,403
Australia	726,231,837	682,975,813	606,454,267	634,760,013	782,964,443	742,347,375	790,507,624
France	8,708,569,209	8,771,481,489	8,228,700,688	9,032,870,539	9,078,893,923	9,906,023,998	11,430,583,346
New Zealand	137,850,651	138,767,877	116,265,824	101,411,720	114,788,214	104,818,632	114,892,779
United Kingdom	16,260,880,404	18,313,386,476	20,261,168,693	16,301,175,897	16,010,392,075	16,515,212,163	23,374,086,660
United States of America	26,675,286,179	29,653,696,941	29,242,041,656	29,362,169,536	31,054,685,214	34,004,786,042	31,552,543,840

Table 9: International trade in cultural goods – imports in USD (Source: UNESCO)

	2013	2014	2015	2016	2017	2018	2019
Fiji	32,321,038	33,387,440	21,137,532	20,329,475	28,319,572	24,136,292	22,501,208
French Polynesia	18,985,777	18,881,405	15,079,549				
Kiribati	277,549	530,231	442,147	543,315			
Micronesia	1,414,652						
New Caledonia	25,881,924	23,182,710	22,153,651				
Palau	1,154,682	1,552,536	1,364,646	1,225,225	1,435,297	1,179,240	
Samoa	2,124,645	2,210,068	1,952,166	1,632,663	1,455,673	1,205,845	1,353,520
Solomon Islands	387,885	292,707	1,604,151	2,582,314	1,779,931	3,542,987	
Tonga	1,471,304	2,635,633					
Total Oceania (excluding Australia/ New Zealand)	84,019,456	82,672,730	63,733,842	26,312,992	32,990,473	30,064,364	23,854,728
Total Oceania	3,316,298,249	3,549,789,661	3,199,132,092	3,143,628,151	3,419,940,542	3,391,492,247	3,242,772,079
Oceania (Australia/ New Zealand only)	3,232,278,792	3,467,116,930	3,135,398,250	3,117,315,159	3,386,950,069	3,361,427,883	3,218,917,352
Australia	2,736,871,439	2,945,745,196	2,651,197,053	2,610,096,611	2,863,847,798	2,885,977,845	2,742,161,156
France	8,152,725,853	9,110,000,498	8,240,680,574	8,189,797,049	9,295,201,189	9,782,725,965	10,833,291,381
New Zealand	495,407,353	521,371,734	484,201,197	507,218,548	523,102,272	475,450,038	476,756,196
United Kingdom	14,706,057,812	15,758,311,610	15,634,724,151	12,403,872,341	11,397,513,243	11,921,477,665	12,744,992,507
United States of America	33,298,446,639	34,692,070,629	39,019,936,694	38,392,564,403	42,773,225,685	45,838,512,742	44,316,858,837



Survey Results

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Survey results

Three surveys were electronically distributed across the Pacific seeking the opinions and perspectives of artists, practitioners and other stakeholders. A total of 147 responses were recorded, with the most received (82 from 14 countries²¹) in response to a short, nine-question survey targeting individual artists and creatives, showing that four out of 10 respondents were under 40 years of age and just over half (52%) were male.

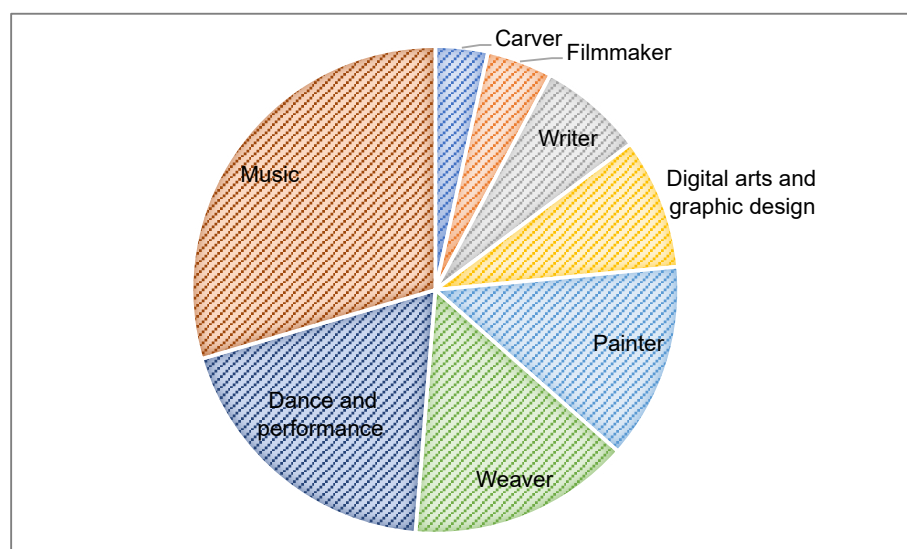
The survey results are presented in two formats: as word clouds, showing the most common responses by font size (with a larger font used to illustrate a greater number of responses), and as charts or graphs.

Creative practice

When asked about their creative practice, many respondents had more than one practice, although music dominated overall, followed by weaving and visual art.



Figure 4: Most common types of creative practice



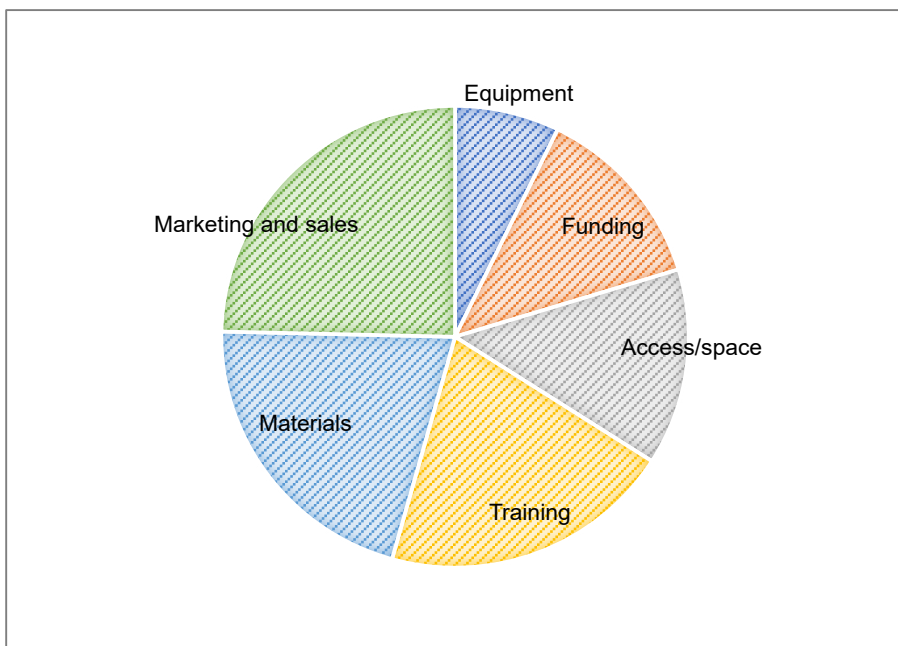
21 This does not include responses for Bougainville or for those working in more than one country. Most responses were received from PNG (31%) and Niue (13%).

Support for individuals

Creative practitioners were asked what, if anything, they needed to improve their practice.

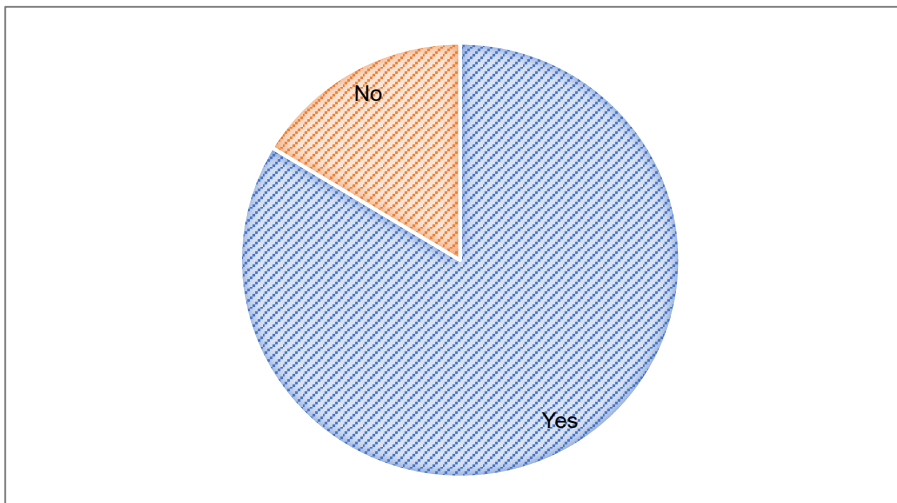


Figure 5: Areas of support or assistance needed by creative practitioners



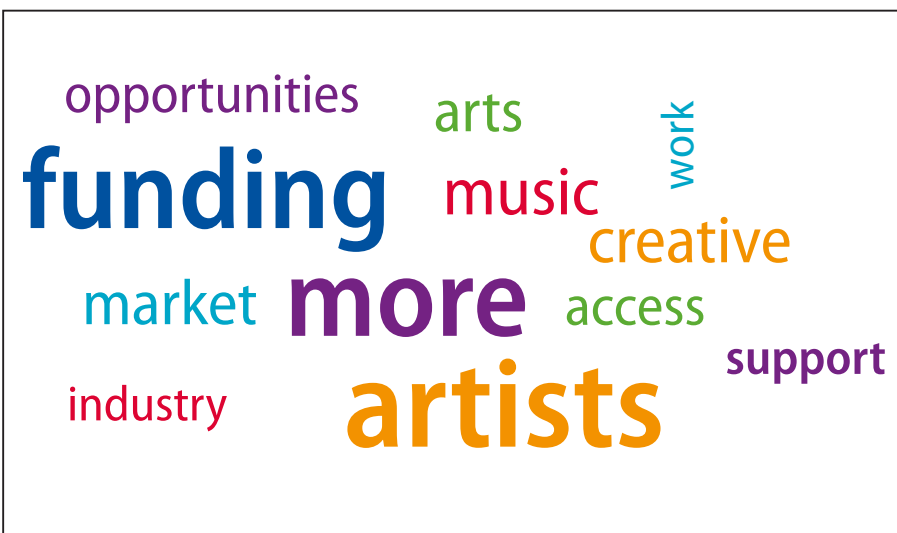
Respondents were also asked about their interest in learning new CCI skills, with more than eight in 10 responding positively.

Figure 6: A strong majority of creative practitioners wanted to learn new cultural/creative skills



Sector support

Respondents were asked to rank two areas in which their country could improve support to CCIs.



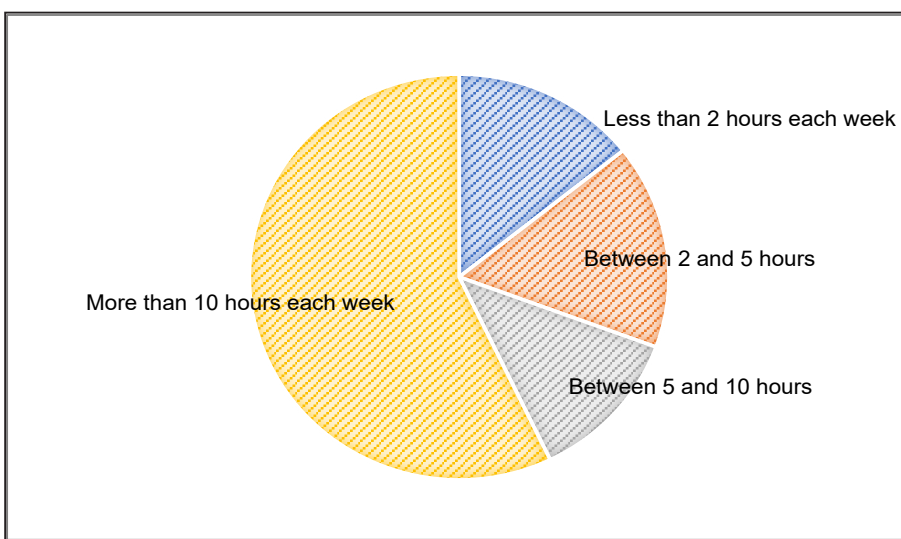
A longer survey targeting artists and practitioners was also distributed. Fifty responses from four countries were received, showing the following:

- Only three of 10 respondents ran a CCI business.
- Six of 10 respondents worked from home, with 29% having access to a studio or workspace away from their homes.
- Seven of 10 respondents learned their creative practice outside the formal education system, and half were self-taught.
- Six of 10 respondents started their practice before they were 20 years of age, and over 75% had been working for more than 10 years on their creative activity.
- Dance performance (contemporary and traditional) and painting were the two leading types of creative practice, accounting for around one third of all responses. However, the diversity of practice was notable, ranging from glass-making and graphic design to traditional healing and digital storytelling.

- Fewer than one in eight respondents knew how to address copyright issues, or where to go if an issue arose.
- Festivals and events, social media and local markets represented the top three places to sell creative works, around one third of respondents sold via a retailer or gallery and around one quarter sold from websites and directly to tourists.
- Respondents cited access to workspaces and venues as the most important need for the sector, followed by entrepreneurial and business skills, networking and collaboration opportunities and training.

Respondents were asked how much time each week they spend on their practice, with 57% saying more than 10 hours per week.

Figure 7: Hours per week spent on cultural/creative practice



Respondents were also asked how governments could better support creatives. A wide range of responses was received, with the most common responses shown in the cloud below.

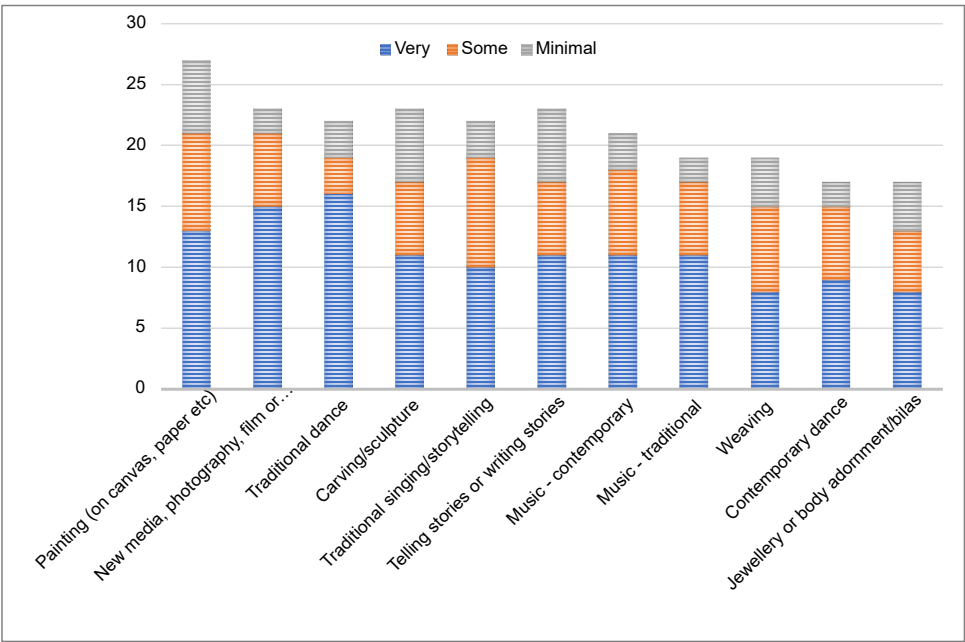


A third survey targeted arts organisations and agencies, with 15 responses received from nine countries. These respondents were asked to suggest what could be done to develop the cultural and creative economy; the following word cloud highlights their responses.



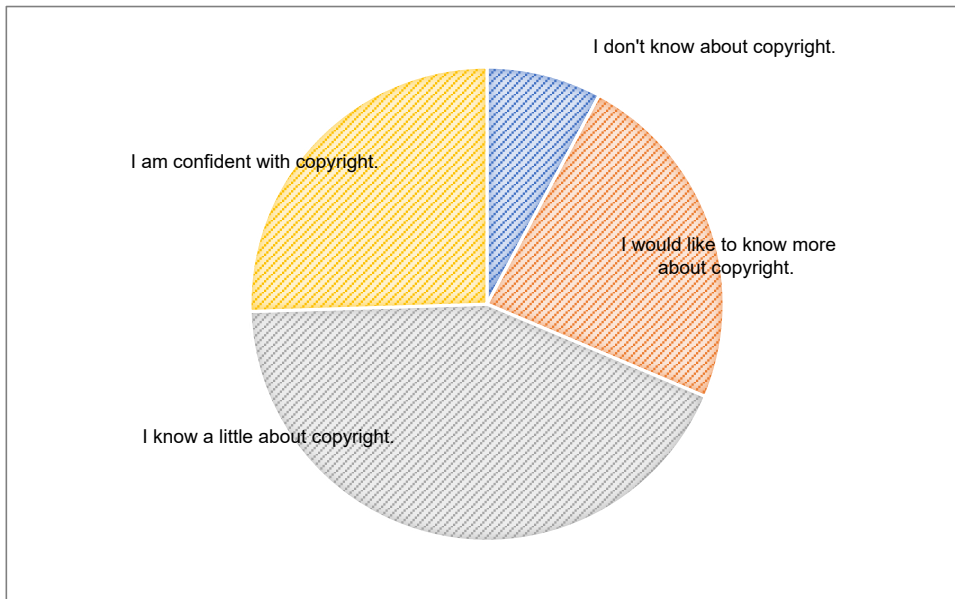
Survey respondents were asked to nominate the main creative practices in their country. Figure 8 shows the top 10 responses and the level of activity in each medium.

Figure 8: The top 10 creative practices, and level of activity in each, drawn from survey responses



Survey respondents were asked about copyright and their awareness of, and confidence in, it. Figure 9 shows that three quarters of respondents lacked confidence and/or knowledge of copyright.

Figure 9: Respondents reporting their awareness of, and confidence in, copyright



Survey participants were also asked to rank the responses to the following two questions on the enabling environment. The top 10 responses are listed in each case.

How important are the following issues in developing the creative industries in your country?

1. Cultural maintenance and support for traditional knowledge
2. Places (for people to make / sell / perform / present works)
3. Development of markets for cultural and creative tourism (to meet buyer demand)
4. Encouragement of creative expression
5. Increased economic contribution when supporting the creative industries
6. Growing employment in the creative industries (income-earning opportunities)
7. Maintained and improved cultural and creative assets (e.g. museums, theatres, libraries)
8. Business mentoring and support
9. Support for networking opportunities and hubs to grow
10. Increased access to training
11. Support for freelancers/self-employed

How significant are these barriers to growing the creative industries in your area?

1. Few affordable and accessible workspaces
2. Affordability and access to tools/materials
3. Lack of training institutions and opportunities
4. Lack of networks/partnerships
5. Availability of economic or social impact data
6. Creative industries at very early stages of development
7. Lack of places to sell, and/or lack of access to, customers/markets
8. Impacts of climate change (e.g. harder to collect raw materials)
9. Poor digital infrastructure
10. Limited access to private finance and investors
11. Environmental factors (e.g. location, transport, costs)



Country Profiles



Introduction

Compared to many other Pacific Island states and territories, Fiji has prioritised and invested in supporting the creative industries. Over the past three years, a new Fiji Cultural Policy has been endorsed by Parliament and funding has been allocated to build a new National Art Gallery/Cultural Centre for the Arts in Suva.

At a glance

- Governance: republic
- Language/s: English, Fijian, and Fiji Hindi
- Main industries: tourism (around one quarter of GDP), agriculture (employing almost half of Fiji's workforce), clothing, extractive industries
- Main exports: mineral fuels, oils, distillation products, beverages, spirits and vinegar, and seafood²²
- Exports of works of art, collectors' pieces, and antiques: USD 76,800²³

Trading agreements

- Economic Partnership Agreement with the EU²⁴
- Pacific Agreement on Closer Economic Relations Plus²⁵
- South Pacific Regional Trade and Economic Cooperation Agreement (SPARTECA): SPARTECA significantly benefited Fiji's Textile, Clothing and Footwear sector, and was replaced in Australia by the Developing Country Preference Scheme (DCPS) in 2015.²⁶
- Melanesian Spearhead Group (MSG): the Arts and Culture Programme is an important pillar of the MSG. Under the Agreed Principles of Cooperation among Independent States in Melanesia, signed in Port Vila in March 1988, the MSG commits to respect and promote Melanesian cultures, traditions and values as well as those of other indigenous communities.
- Framework Treaty on the Protection of Traditional Knowledge and Expressions of Culture adopted by MSG countries in 2011: this treaty established a reciprocal protection of traditional knowledge and expressions of folklore by MSG members.
- Pacific Island Countries Trade Agreement: a free trade agreement between the 14 Pacific Island Forum Countries.
- Economic Partnership Agreement (EPA): Fiji ratified this agreement on trade in goods with the EU in 2014. Negotiations continue in support of a comprehensive agreement to secure preferential access to the EU market for some Fiji exports (with the exception of sugar) and implementation of the agreement.

22 See *Trading Economics—Home page*. (2023). Trading Economics. Retrieved 21 June 2023 from <https://tradingeconomics.com/>

23 Trading Economics, op cit.

24 See *EU trade relations with Pacific*. (n.d.). European Commission. Retrieved 21 June 2023, from https://policy.trade.ec.europa.eu/eu-trade-relationships-country-and-region/countries-and-regions/pacific_en

25 See *Pacific Agreement on Closer Economic Relations Plus*. Australian Government Department of Foreign Affairs and Trade. Retrieved 21 June 2023, from <https://www.dfat.gov.au/trade/agreements/in-force/pacer/pacific-agreement-on-closer-economic-relations-plus>

26 See *Trading Economics—Home page*. (2023). Trading Economics. Retrieved 21 June 2023 from <https://tradingeconomics.com/>

- Trade and Investment Framework Agreement (TIFA): this agreement provides a strategic framework and principles for dialogue on trade and investment issues between the authorities of the USA and Fiji.
- Indo-Pacific Economic Framework: Fiji became the 14th country, and the first Pacific Island country, to join this framework.

Conventions and legislation

- Ratified UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage (2003)
- Ratified UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions
- Fiji Copyright Act (1999)

Context

Creation and production

- Fiji is a leader in the Pacific. It has a significant number of creative practitioners, businesses and support organisations.
- Although figures are scant, the Fiji Arts Council has collected some data:
 - > Fiji Island Performing Rights Association: over 1,000 members
 - > Fiji Craft Society: 599 members (September 2023)
 - > Visual artists: 125 registered
 - > Musicians, bands and dance groups: 30 registered
 - > Fashion designers: 7 registered
 - > Floral artists: 13 registered

Distribution and sales

- Tourism and the CCI are closely linked. As a result, the pandemic had a major impact on sales and distribution. The CCI sector is gradually recovering.
- The film sector is experiencing increased investment.
- Music, fine art and fashion are key sectors and have international recognition.
- The Fiji Museum and Fiji Arts Council have a Memorandum of Understanding to manage a roster for practitioners of different art forms (visual, fine and performing arts) to present and sell their work at the Fiji Museum.
- The National Trust of Fiji and the Fiji Arts Council have a Memorandum of Understanding to facilitate artists' access to National Trust sites (e.g. the Sigatoka sand dunes, Momi Gunsite, Levuka Bond store, Waisali Forest Reserves and others) and be able to sell their artefacts to visitors at these sites.

Enabling environment

Government agencies

The Government is the main driver of activities in the sector. The Ministry of iTaukei Affairs, Culture, Heritage and Arts is the lead agency for preserving, supporting and promoting arts and culture. The Department of Culture, Heritage and Arts is part of this Ministry and oversees flagship agencies, including the following:

- Fiji Arts Council, a non-profit statutory body established in 1964
- Fiji Museum
- National Trust of Fiji
- National Centre for Arts and Crafts

The Department emphasises institutional strengthening:

- Development of industry associations
- Multi-sectoral approach
- Memoranda of Understanding with flagship agencies
- Funding for the new Cultural Centre for the Arts

During the COVID-19 pandemic:

- There was no targeted support for the sector.
- Cultural and creative producers did not qualify through the Government safety net (Superannuation scheme – Fiji National Provident Fund).
- The barter system grew significantly, as people lost employment and income.
- The use of digital platforms increased, despite mixed access to broadband.
- The production of heritage arts and other artwork, requiring traditional knowledge and skills, increased.

Tax incentives

The Fiji Revenue and Customs Services increased the tax deduction available to hotels and resorts that hire local artists (e.g. craftspeople, dancers and musicians from 150% to 300%).

Cultural policies

The Department of Culture, Heritage and the Arts develops and recommends policies, regulations, protocols (conventions), standards and procedures necessary to enhance the work of actors and stakeholders in Fiji's cultural sector.

The Fiji National Cultural Policy was endorsed by the Cabinet in July 2023, with the following priority areas:

1. Cultural rights and heritage
2. Cultural and natural heritage
3. CCIs
4. Cultural tourism
5. Funding and investment
6. Education, training and research
7. Cultural diplomacy
8. Cultural institutions and infrastructure

The Department of Culture, Heritage and the Arts has received the following funding:

Year	Amount (AUD)
2023–2024	57,000
2022–2023	57,000
2021–2022	57,000
2020–2021	10,500
2019–2020	120,000
2018–2019	260,000
2017–2018	200,000
2016–2017	200,000
TOTAL	961,500

The steep reduction in funding in the 2020–2021 financial year resulted from the pandemic, when funding was withdrawn from many agencies and reallocated to health services. Funding is expected to return to pre-pandemic levels within the next five years.

Cultural mapping

The Ministry of iTaukei Affairs has completed a national cultural mapping project and has established a national database with cultural information from across the country.

Cultural programmes

Activities proposed for implementation in the 2023–2024 financial year include:

- Fiji Cultural Statistics Framework: funded by the government budget and donor agencies to employ a consultant and commence work on this framework
- CCI Strategy for Fiji
- Ratification of the 2005 UNESCO Convention on Diversity of Cultural Expressions
- Cultural Tourism Framework: under development

Intellectual property

Currently, there are provisions for companies to register a trademark or petition for a patent in Fiji through the Office of the Attorney General. In 2021, the following new legislation was passed:

- Trademarks Act 2021 (repeals the Trade-Marks Act 1933 and the Merchandise Marks Act 1933, adopts the Nice Classification and makes provisions for the Madrid Protocol)
- Patents Act 2021 (repeals the Patents Act 1879 and its subsidiary legislation)
- Designs Act 2021 (repeals the United Kingdom Designs [Protection] Act 1936)
- Generous tax concessions for film investment and equipment

Collecting and presenting institutions

Collecting and presenting institutions are receiving greater investment in Fiji, and the perception of museums as only for tourists and static collections is fading. Attention is focused on attracting and engaging local audiences and ensuring collections maintain interest.

Education and training

- The University of the South Pacific and the University of Fiji deliver arts and humanities courses.
- Courses at Fiji National University are through technical and vocational education and training at the College of Humanities and Education.
- Many social groups deliver performing arts courses.
- Scholarships for dancers have been funded through Fiji VOU.
- Informal training and information exchange is common.

Industry associations

Fiji Arts Council

The main purpose of the Fiji Arts Council is the management, promotion and safeguarding of all art forms. It focuses on the promotion and development of cultural industries to generate economic activities and livelihood. The Council also administers national delegations for festivals. The Fiji Arts Council has administered the following funding (in FJD):

2017–2018	2018–2019	2019–2020	2020–2021	2021–2022	2022–2023	2023–2024
200,000	380,000	500,000	380,000	380,000	500,000	500,000

Activities funded include:

General

- Capacity-building
- Skills development
- Revitalisation
- Business start-up/improvements

Exhibitions

- National Craft Exhibition
- National Fine Arts Exhibition

Financial support to the sector

- Ad hoc associations/clusters

Cultural infrastructure

- Three pottery cooking houses (two in the Western Districts, one in the Central District)
- Salt Making Shed
- St Stevens Building – National Art Gallery

Multi-sectoral approach

- Fiji Museum
- Ministry of Trade, Co-operatives, Small and Medium Enterprises
- Ministry of Rural and Maritime Development

Memoranda of Understanding

- Government
- Fiji National Provident Fund
- Ministry of Women, Children and Poverty Alleviation
- National Trust of Fiji
- Fiji Performing Rights Association

Fijian Made-Buy Fijian Brand: Fijian-Crafted License (2011)

- Fiji Arts Council: recommending body for Fijian Crafted, based on quality and authenticity. Changes are currently being made to the registration process. The brand will only be available to registered businesses.
- The brand comprises nine emblems, each with its own compliance criteria: Fijian Made, Fijian Product, Fijian Packed, Fijian Crafted, Fijian Grown, Fijian Assembled, Fijian Designed, Fijian Sewn, and Fijian Organic

E-Marketing

- Currently exploring/pursuing an e-marketing platform

Other CCI associations operating in Fiji include:

- Groundwork – Literary Arts Association
- Fiji Island Performing Rights Association
- Fiji Museum
- Viti Association of Visual Arts

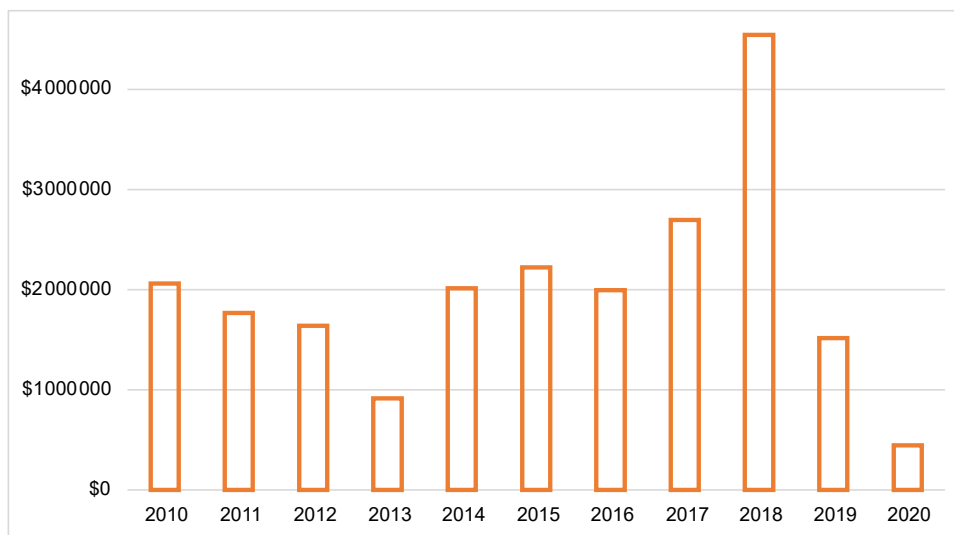
- Fiji Islands Dance Association
- Fiji Fashion Week
- Film Fiji

Cultural data

Tourism is central to Fiji’s economy, generating around one quarter of the country’s total GDP and the largest earner of foreign currency. International visitors nominated “culture” as their top activity in almost every instance, outranking “land” and “water” experiences. Further, aside from airfares and accommodation, spending on arts and crafts ranks sixth.²⁷

Over 11 years of available data, Fiji’s cultural exports have averaged 28% of the Pacific’s total cultural exports. However, there is considerable variation: from 9% to 54% (likely a result of data quality). Figure 10 shows the fluctuations in the value of these exports.

Figure 10: The value of Fiji’s cultural exports (2010–2020) (Source: UNCTAD)



Further data drawn from UNCTAD shows different results (likely due to the use of different categories of creative goods) for the import and export of cultural and creative goods. These records highlight a significant trade deficit for Fiji’s CCI, as shown in Figure 11.

27 International Visitor Survey: Fiji. 2019 Report for January–December 2019. (2020). Ministry of Industry, Trade and Tourism.

Figure 11: The value of Fiji's cultural/creative imports and exports (2005–2014) (Source: UNCTAD)



The 2015 Creative Economy Outlook from UNCTAD reported that “creative goods exports continue to grow, from USD 4.5 million in 2005 up to USD 9.9 million in 2014. Jewellery and interior design goods accounted for the largest share of exports”.²⁸

28 See *Creative Economy Outlook: Trends in international trade in creative industries 2002–2005/Country profiles: 2005–2014* (UNCTAD/DITC/TED/2018/3). (2018). United Nations Conference on Trade and Development.

Papua New Guinea

Introduction

PNG is the Pacific's largest and most populous country, largest economy and, with over 800 languages, the most culturally diverse nation in the world.

At a glance

- Governance: independent state
- Language/s: English, Tok Pisin, Hiri, Motu, and multiple indigenous languages
- Main industries: agriculture, forestry, and fishing (17% of the GDP in 2021) – which engage most of the labour force (56.2% of the total employment) – and the mineral and energy extraction sector which accounts for most export earnings

Agreements, conventions and legislation

- UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage, 1997
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2008

Context

Creation and production

- The National Cultural Commission database of arts organisations contains around 250 associations, community groups and festivals. However, the operational status or details of these organisations is unknown.
- Bilum is the highest profile and most recognisable creative practice in PNG.
- Music (contemporary and traditional) is widely practiced and, with the use of digital technologies, accessible to many practitioners.

Distribution and sales

- Weekly arts and crafts markets are held in Port Moresby and other, large centres. Heritage arts are sold through markets and informal settings (street sales, etc.).
- Private sector activity is very limited, with one commercial gallery for visual arts in Port Moresby and numerous private enterprises retailing heritage arts, artefacts, etc.
- There has been some commercial success through artistic cooperatives, such as Bilum and Bilas in Port Moresby and the Goroka Bilum Weavers Cooperative.
- Musicians sell online (social media) and seek income through performances at events and venues, where ticket sales are shared.

Enabling environment

Government agencies

The National Cultural Commission (NCC), established in 1994, is PNG's lead agency for preserving, supporting and promoting arts and culture.

The NCC reports limited collaboration with the Tourism Promotion Authority, due to differing priorities. A related agency, the Intellectual Property Office is reportedly collaborating with NCC on an improved intellectual property framework (see below for more details).

Within the NCC, there are four divisions, including a policy and research division and the Cultural Service and Development Division, which is responsible for the “development, implementation, marketing and promotion of cultural services and products, including artefacts, festivals, shows, exhibitions and other cultural activities and programmes at the national, district and local levels of government”. There are four branches within the division, with a wide range of responsibilities:

- Document PNG’s culture and arts and provide registration services to the cultural and creative sector
- Organise festivals and events, both nationally and provincially
- Oversee marketing and promotion, including for festivals and events
- Support arts industry development, including exhibitions

Some of the areas supported by the four branches include:

- Database of all aspects of culture (developed in 2010, but currently dormant)
- Marketing and communications of cultural activities
- Registration of artists, artisans, arts/cultural groups and events (800 entries)
- Capacity-building for the arts and cultural sector
- Training of cultural leaders
- Cultural education in schools
- Annual artists survey (results are not publicly available)

The NCC also works across the government. This involves supporting provincial governments in preserving, documenting and promoting culture and language, including by establishing 32 Memoranda of Understanding with provincial and local governments. The NCC also has a Memorandum of Understanding with the Intellectual Property Office and the Customs Service, as part of its inter-agency work to improve copyright protection and practices in PNG. This initiative includes the development of a collecting agency for royalties. This work is urgently needed as the NCC reports that current copyright practices and processes in PNG lack power and are not helping the cultural and creative sector at all. Additionally, the NCC is contributing to a new bill to protect traditional cultural and ecological knowledge, and a supporting policy to guide future activities.

Cultural policies

The work of the NCC is underpinned by a 10-year National Cultural Policy (2022–2032), a five-year Cultural Plan, an annual Operational Plan and an annual cultural calendar.

Intellectual property

- Copyright and Neighbouring Rights Act, 2000.
- Cultural Development Act, 1986, to “foster, promote, encourage and assist the preservation of national and local indigenous cultures; and to provide for the management and maintenance of various cultural institutions”.
- Artists report regular copyright breaches with limited enforcement to date.

Funding programmes

The NCC’s most significant challenge is a lack of funding and limited human resources. While the NCC can support artists/groups with up to PGK 20,000 to attend events, there is no funding available to support artists or creatives, nor any programming for the sector.

Collecting and presenting institutions

The NCC sits alongside the National Museum and Art Gallery and the Tourism Promotion Authority, under the Ministry of Tourism, Arts and Culture. The NCC also has responsibility for the National Film Institute, the Institute of PNG Studies and the National Performing Arts Troupe.

Education and training

The School of Humanities and Social Sciences is within the University of PNG. The School offers both undergraduate and postgraduate programmes in several CCI disciplines, including linguistics, literature, music, design and creative arts. The School also houses a research centre, Melanesian and Pacific Studies Centre (dedicated to the study of people, their knowledge, and culture to enhance knowledge preservation), and the Melanesian Institute of Arts and Communication (for the study of cultural expression and communication and its application to modern settings).

Cultural data

While the NCC has attempted to collect cultural data in PNG, they reported major delays and barriers to publishing or sharing any results. For example, the database of cultural events and practitioners, including survey results, was started around 2010, but “has been dormant for some time”.²⁹ Similarly, and despite numerous requests, NCC did not provide a copy of the listings of registered events, artists, etc.

In 2022, a first report into the scope and scale of PNG’s CCIs was completed.³⁰ Although the research was conducted during the pandemic, it includes 15 interviews/case studies from different points of the CCI supply chain and presents basic data on the practice of creatives, income and professional opportunities/obstacles, as well as buyer perceptions.



29 Interview with NCC staff member, August 2023.

30 Abt Global. (2022). *Intellectual Property Investment Stage 2: Scope and Scale of Papua New Guinea’s Creative and Cultural Industries*. Abt Global.

Solomon Islands

Introduction

Solomon Islands is a sovereign state consisting of six major islands and over 900 smaller islands lying to the east of PNG. The country's capital, Honiara, is located on the island of Guadalcanal. There are 63 distinct languages in the Solomon Islands; while English is the official language, Solomons' Pijin is used by many people.³¹

At a glance

- Governance: independent country
- Language/s: 63 distinct languages, English and Pijin
- Main industries: logging, fisheries and agriculture

Agreements, conventions and legislation

- Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005

Context

Creation and production

- The Solomon Islands is known for its traditional carving and basket-weaving. More recently, fashion and visual arts sectors have been developed. There are approximately 150 artists across the Solomon Islands.
- Cultural and creative practices include traditional dance/bamboo pipe music, traditional drama, contemporary dance, traditional and contemporary music, poetry, literature and writing, floral design, graphic design, pottery, carving, heritage arts, weaving, painting, tattooing, textiles, and sculpture.
- The Solomon Islands Music Federation formed in the 1990s but has not been operational for the past decade. With the support of SPC, Pacific Islands Forum Secretariat and the Ministry of Culture and Tourism, a group of musicians came together to revise the constitution and re-engage with current and former members of the federation. The federation also worked with the Fiji Performing Rights Association to create a national royalty collection agency to benefit local musicians and performers.³²

Promotion and participation

Solomon Islands participates in and hosts festivals to promote culture and the arts.

- 2012: Festival of Pacific Arts
- 2018: MACFest
- 2023: Pacific Games
- 2023: MACFest in Vanuatu

Post-COVID-19

The communications landscape has changed since the COVID-19 pandemic. Many artists and musicians have increased their use of online and digital platforms, and social media, to advertise, promote and livestream their works.

31 See *Solomon Islands country brief*. (n.d.). Australian Government Department of Foreign Affairs and Trade. Retrieved 21 June 2023, from <https://www.dfat.gov.au/geo/solomon-islands/solomon-islands-country-brief>

32 See *Enhancing the cultural industries in the Pacific*. (n.d.). Pacific Community. Retrieved 21 June 2023, from https://hrsd.spc.int/sites/default/files/2021-07/Cultural_Industries_Project_Brochure.pdf

Solomon Islands Arts Alliance

Art Haus, a community hub, was established in Honiara to promote arts and culture. An initiative of the Solomon Islands Arts Alliance, Art Haus is designed to support creative expression, artists, and crafts people as well as emerging creative businesses. It also has a partnership with the Solomon Islands National Museum.

Distribution and sales

The Honiara Craft Market Centre provides spaces that can be rented to produce and sell crafts, and it also manages and promotes the craft market, promotes artisans and their products, rents venue space, and organises and hosts exhibitions, workshops, meetings, festivals, conferences, and tour groups.

Enabling environment

Government agencies

The Office of Culture is a division of the Ministry of Culture and Tourism. Commonly known as the Culture Division, it is located within the National Museum compound. The Division's core function is to develop and preserve the culture of the Solomon Islands. The Division is also involved in developing legislation and policy, strengthening traditional governance systems, organising cultural festivals and developing cultural infrastructure.

Cultural policies

The 2012 Solomon Islands Nasinol Policy Framework, blong KALSA: Mainstreaming KALSA in Nation-building and Development, was developed with support from SPC and the EU, and encompasses culture, cultural expression, and cultural tourism.

Intellectual property

In Solomon Islands, intellectual property is protected under Copyright Act 1987. To qualify for protection, the work must be original, expressed in physical form and registered with the Registrar of Copyright. Training and awareness-raising campaigns helped producers improve their understanding of intellectual property laws in Fiji, Samoa and Solomon Islands and recognise the impacts of piracy, gaps in existing legislation and other issues relating to infringements of intellectual property rights.

Collection and presenting institutions

The Solomon Islands National Art Gallery, based in Honiara, runs varied arts and cultural activities and commits significant resources to support artisans and their products. The Gallery and adjoining marketplace provide artists with a space to sell (via booths) or exhibit their work, and producers from across the islands sell their products to the museum shop. The sheer volume of products and artists requires considerable resources.

The museum has a 400-seat outdoor auditorium for hire and a shop selling heritage arts.³³ In 2021, the National Museum joined the Pacific Virtual Museum project with other Pacific Islands institutions for a two-year pilot project, funded by Australia's Department of Foreign Affairs and Trade.³⁴

Education and training

In 2022, Solomon Islands, in partnership with UNESCO, began a three-year community-based, intangible cultural heritage inventory training programme. Following the training, trainees will be qualified to document Solomon Islands' intangible cultural heritage.

33 Solomon Islands National Museum. (2020). My SIG Services Portal. <https://solomons.gov.sb/ministry-of-culture-and-tourism/solomon-islands-national-museum/>

34 Solomon Islands National Museum becomes part of Pacific Virtual Museum Project. (2021, July 1). Solomon Islands Government. <https://solomons.gov.sb/solomon-islands-national-museum-becomes-part-of-pacific-virtual-museum-project/>

Timor Leste

Introduction

Asia's youngest country, Timor-Leste, is still grappling with the impacts of previous conflict. The country is managing significant challenges in delivering education and health services, rebuilding and constructing infrastructure, protecting the environment and encouraging private sector growth.³⁵ As a result, there is limited government investment in CCIs.

Although Timor-Leste is not a member of SPC, it is included in the ACP-EU Pacific country listing and was eligible to apply for the ACP-EU CCI funding programme.

At a glance

- Governance: Semi-Presidential Republic
- Language/s: Tetum (official), Portuguese (official), Indonesian, English, and around 16 widely spoken indigenous languages (Tetum, Galole, Mambae, Kemak)
- Main industries: oil and gas, and agriculture

Agreements, conventions and legislation

- Pursuing accession to the World Trade Organization (WTO), Association of Southeast Asian Nations (ASEAN), and EU-Pacific Economic Partnership Agreements (EPA)
- Convention Concerning the Protection of the World Cultural and Natural Heritage, 1972
- Convention for the Safeguarding of the Intangible Cultural Heritage, 2003
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005

Context

Creation and production

- Timor Aid funds and manages a textile project and established a network of over 600 weavers, which has created a significant collection of work.

Distribution and sales

- Atauro Island has an arts, crafts and market page on its website with information about local producers.³⁶
- Cultural activities were the fourth highest leisure activities for visitors in the 2019 Survey of Travellers to Timor-Leste.³⁷

35 See Overview – The World Bank in Timor-Leste. (2022). World Bank. <https://www.worldbank.org/en/country/timor-leste/overview>

36 See Cultural Tourism in Timor-Leste – Arts, Crafts & Markets Atauro Island. (2020). Atauro Island. <https://ataurotourism.org/things-to-do/arts-crafts-and-markets/>

37 See 2019 Survey of Travelers to Timor-Leste. (2020). The Asia Foundation. https://asiafoundation.org/wp-content/uploads/2021/05/Timor-Leste_2019-Survey-of-Travelers_infographic-brief.pdf

Enabling environment

Cultural policies

- Timor-Leste developed a National Cultural Policy in 2009 but has limited funding for cultural programmes. Major objectives include:
 - > Democratise and decentralise access to culture, including plans for regional culture centres
 - > Preserve memory and cultural expressions, including plans to establish a National Museum and Library
 - > Preserve cultural heritage
 - > Invigorate the arts

Cultural programmes

- Timor-Leste receives limited donor funding for cultural activities:
 - > UNESCO funded a three-year Tais (traditional textile) project to promote these textiles and add cultural content to school curriculum (2022–2025).
 - > The Secretariat of State for Arts and Culture, UNESCO, Timor-Leste National Commission for UNESCO, non-governmental organisations (NGOs) and community members deliver cultural capacity-building trainings, workshops and awareness-raising activities and drafted the 2014 Living Heritage of Communities in Timor-Leste report.
 - > The Timor-Leste Strategic Plan 2011–2030³⁸ culture and heritage are acknowledged as social capital requiring protection and preservation. The plan:
 - Proposes a National Academy of Arts and Creative Industries
 - Commits to employ 5% of the workforce by the creative industries by 2030
 - Commits to develop village-based accommodation in 13 districts to promote cultural tourism, supported by internet-based tourist information
 - Commits to establish a national dance and theatre company
 - Commits to offer a degree in architecture at the National University

Intellectual property

- There are currently no intellectual property laws in Timor-Leste. Timor-Leste joined the World Intellectual Property Organization in 2017 and the National Direction of Registry and Notary of the Ministry of Justice has plans to establish a patent register.

Collecting and presenting institutions

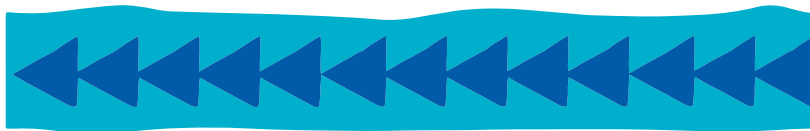
- There are a small number of commercial and non-profit galleries, including the East Timor Arts Society.
- The Timorese Resistance Archive and Museum is one of few museums currently operating in Timor.
- Timor-Leste has never had an official art school or institution; however, Arte Moris, a non-profit art school and cultural centre, which offered free art education to Timorese youth but was closed in 2021.
- Afalyca Community Arts Centre is an independent community arts organisation based in Baucau. The centre offers classes in painting, music and traditional dance for young people in Baucau.
- Fundação Oriente has a delegation in Dili and acquired a damaged residential building that now houses an auditorium and an exhibition hall.

38 See *Timor-Leste Strategic Development Plan 2011–2030 | Version submitted to the National Parliament*. (n.d.). Democratic Republic of Timor-Leste. <https://www.adb.org/sites/default/files/linked-documents/cobp-tim-2014-2016-sd-02.pdf>

- The Delegation of East Timor has prioritised the promotion of the Portuguese language and culture among various audiences. In particular, it has organised writing competitions and book fairs, supported schools and ensured the teaching of the Portuguese language to audiences who do not have access to the school system. Local and international institutions use these facilities, and the delegation organises exhibitions by local artists, film screenings, performances, children's activities and other initiatives.

Education and training

- In most schools, art and music education is not yet part of the regular curriculum. Higher degree art/cultural courses are not offered.
- The East Timor Development Agency is an independent, non-profit NGO that provides training in ceramic arts.



Introduction

Vanuatu is an archipelago of 83 islands, divided into six provinces. The economy is based primarily on small-scale agriculture, which provides a living for 65% of the population. Fishing, offshore financial services, and tourism are other mainstays of the economy.

At a glance

- Governance: Republic
- Area (exclusive economic zone): 663,000 square-kilometres
- Language/s: Bislama, English, and French
- Main industries: fishing and agriculture are the main industries, accounting for around 80% of exports. However, tourism is the fastest growing industry and employs around one third of all people in formal employment.
- Exports of works of art, collectors' pieces and antiques: USD 14,000³⁹ in 2021

Agreements, conventions and legislation

- UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage, 2002
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2010
- National Cultural Council Act, 1985

Context

Creation and production

- The Vanuatu Kaljoral Senta (VKS) provided general observations about CCI production in Vanuatu only, noting that most artists are individual practitioners; VKS was unable to provide details on the creation and production of creative works.
- Wan Smolbag, a performance-based social enterprise has had success with its theatre programme and filmmaking, often used for educational purposes.

Promotion and participation

- The seventh Melanesian Arts and Crafts Festival was held in Port Vila 19–31 July 2023. It included a national organising committee, endorsed by the Minister, with working committees overseen by a locally employed Festival Coordinator, although most of the work was undertaken by VKS staff and around 100 festival volunteers.
- Over 1,000 performers and participants (around 500 international and 600 local) took part in the festival, with an audience estimated at over 10,000 people.
- No data collection or audience/participant surveys was undertaken. However, a report due to be published in September/October 2023 may have additional data.
- The Vanuatu Ministry of Trade supported festival organisers.
- The approximate budget was 200 million Vatu (around USD 1.35 million), with over 90% of funds spent in-country. Space was allocated to around 50 food stalls, while those selling products had two venues for sales: three performance venues and city-based venues.
- All events were free.

39 See *Trading Economics—Home page*. (2023). Trading Economics. Retrieved 21 June 2023 from <https://tradingeconomics.com/>

- While performance is a key feature of the festival, it also included:
 - > Two-day symposium, including authors and a session on post-COVID-19 rebuilding efforts
 - > Contemporary art exhibition space
 - > Music (generally in the evenings to the event's largest crowds)
 - > Theatre programme
- The events were livestreamed.
- While organisers believed MACFEST was successful ("culture brings happiness and enjoyment; cultural events make people excited"), they also noted that short timelines (with budget approval in May 2023) hindered planning and preparation, and that other country delegations were forced to downsize due to late government commitments. According to the organisers, a lesson learned was to consider reducing the size of MACFEST (scheduled for Fiji in 2026), with "fewer moving parts".

Enabling environment

Government agencies

The VKS plays an important role in the country's cultural and creative ecosystem. The VKS focuses on preserving and protecting Vanuatu's tangible and intangible cultural heritage. The VKS was established in the 1990s, following the formation of the National Cultural Council in 1985. The National Cultural Council began developing a national cultural policy, but it remains unfinished due to a lack of funding.

The VKS reports that the Vanuatu Tourism Office and related agencies focus on economic outcomes, not on traditional practices or the preservation of cultural heritage. However, there are signs of a more nuanced approach, with a slow food network established in Vanuatu and linked to opportunities for cultural tourism.

Cultural policies

The National Sustainable Development Plan 2016 to 2030 (Vanuatu Peoples Plan 2030) has three development goals: society; environment; and economy. The first objective under the society goal is a "vibrant cultural identity", with seven priorities focusing on language, cultural heritage and traditional knowledge.

Intellectual property

- Preservation of Sites and Artifacts Act, 1988
- Copyright and Related Rights Act, 2000
- Protection of Traditional Knowledge and Expressions of Culture Act, 2019, which also calls for the establishment of a Traditional Knowledge and Expressions of Culture Authority to register and protect such knowledge and intellectual property. To date, this has not been established.
- The VKS did not report any significant copyright or intellectual property issues.

Collecting and presenting institutions

The National Cultural Council oversees the National Archives, National Library and Port Vila Library. The VKS remains the primary venue for presenting CCI activities and events.

Funding programmes

The VKS has limited financial and staffing capacity to support the wider cultural and creative sector. Although VKS previously accessed UNESCO funding for small programmes, it currently only has funding for operations and staff, not programming. An independent, national network of volunteer field workers meets annually to review and update their research programme, and assists with communication, permissions, cultural guidance and research.

Education and training

Several recent initiatives have supported the cultural and creative sector through the Department of Industry (and with assistance from the New Zealand and Australian governments). Following consultations in 2017, the Handicraft Sector Action Plan 2018–2020 was launched, with the following objectives:

- Improve sector coordination and leadership.
- Enhance and reform handicraft education and skills development nationally.
- Encourage the sale of more *Made in Vanuatu* products.
- Strengthen the handicraft supply chain.

This plan also helped establish a creative industries stream at the Vanuatu Skills Partnership, a vocational training initiative. The heritage arts programme prioritised developing artists, products and markets. Irregular reports were produced which contain some data, including:

- January–June 2018: 39 workshops were delivered to 159 clients, 88% of whom were women and nearly 5% were disabled.
- January–June 2019: 210 clients were served.

Cultural data

The VKS has collected cultural and creative sector data, but it is not centralised or accessible; as such, no data was able to be shared.

According to a Handicraft Business Development Program brochure published by the Department of Industry, in 2016, the value of the tourist souvenir and handicraft market was 1.3 billion Vatu (around USD 10.5 million). However, 90% of the products traded are imported, with most revenue likely supporting overseas production and businesses.

According to ACTIV Association,⁴⁰ between 2008 and 2017, they sold 18.5 million Vatu (around USD 155,000 in 2023) worth of heritage arts.

The 2010 Household Income and Expenditure Survey contains a range of data on heritage arts, including detailed information on the monthly income from different types of heritage arts; while the data needs to be updated, it nonetheless shows that:

- Mats are easily the largest proportion of all handicraft sales, generating 18.4 million vatu (around USD 153,000) per month across 5,400 households in Vanuatu.
- The estimated monthly household income generated from heritage arts across Vanuatu is 38,000 vatu (around USD 320), less than 1% of total household income.
- Around 4,770 people (80% male) worked in “crafts and related areas”.
- The average monthly wage for people working in “crafts and related areas” was 40,900 vatu (USD 340).
- The average monthly household income from heritage arts was around 4.5 times higher in urban areas than rural ones.

40 See ACTIV Association. (2021). ACTIV - Alternative Communities Trade in Vanuatu. <http://www.activassociation.org/>



Commonwealth of the Northern Mariana Islands

Introduction

The Commonwealth of the Northern Mariana Islands (CNMI) is comprised of 14 islands with Rota, Tinian, and Saipan (the capital) the most populated. CNMI has two indigenous cultures and languages, the Chamorros and the Carolinians. CNMI is a multicultural society with Polynesian and Micronesian communities and a significant colonial history with Spain, Germany, and Japan as well as its current relationship with the USA.

At a glance

- Governance: territory of the USA. The USA President is the head of state. People born in the CNMI are citizens of the USA.
- Language/s: Chamorro and Carolinian
- Main industries: tourism

Agreements, conventions legislation

None at this time.

Context

Creation and production

- 198 artists are registered through the Ministry for the Arts, across all art forms – singers, performers, visual artists and weavers. Once registered, artists are invited to assist in schools and participate in community events.
- Heritage arts represent the most commonly produced and sold cultural product. This includes weaving, carving, and traditional bead necklaces. The Carolinian floral headpiece, *Mwaar*, and traditional bead necklaces are popular.
- There are approximately 13 Chamorro and Caroline dance groups. Another five Polynesian dance groups cater primarily to hotel clientele.
- There are two music groups, Rematao Music Society and Marianas Music Association, comprised of approximately 10 members each. The **Pacific Winds Ensemble** performs concerts during festivals and special events.
- Language programme: performing artists, musicians and storytellers support schools and work with students on composition in language.
- There has been a recent revival of the canoe programme and seafaring traditions.
- Most raw materials for traditional products are sourced on CNMI, with the exception of beaded necklaces.

Promotion and participation

- The Arts Council coordinates registered artists to display and sell work at hotels, schools and community events.
- All community events have a cultural aspect where artists can provide demonstrations and display their work.
- The street market is not currently operating. However, there is a plan for the weekly Thursday Street Market to be re-opened this year for artists to sell their products.

- The annual three-day Flame Tree Art Festival is funded by the Governor’s Office and sponsored by local business. The 42nd year of the festival was marked in 2023, presenting artists, local produce and performances. Over 60 vendors showcased their arts and crafts, and performances included traditional music and a presentation of the **Carolinian Stick Dance**, a traditional warrior dance.
- The Coconut Festival emphasises fashion, using coconut-derived textiles.

Distribution and sales

While tourism is CNMI’s primary industry, it declined as a result of Cyclone Yutu in 2018 and the COVID-19 pandemic. Dance groups perform between three and six nights per week at hotels.

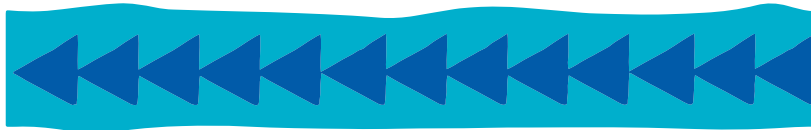
Effects of the COVID-19 pandemic

- Artists received an unemployment subsidy.
- During lockdown, much of the population returned to small gardens, fishing and traditional crafts.
- The first Flame Tree Festival, following the COVID-19 pandemic, featured an abundance of heritage arts.

Enabling environment

Government agencies

The Department of Community and Cultural Affairs oversees CCIs on the Northern Mariana Islands through the Arts Council, Language Commission and Historic Preservation Office.



Cultural policies and programmes

A cultural policy was developed when the Arts Council was established in 1981. However, no current policy is in place; annual programmes are used to guide investment. Funding is received from the USA, via the National Endowment of the Arts, with an annual average of USD 200,000 distributed across all of the artists. Funding is not available for the Arts Council's operational costs, resulting in discontinuation of their website. The Arts Council assists artists in designing their projects and applying for grants, which average USD 5,000 per project.

Collecting and presenting institutions

- The National Museum showcases cultures and colonial history.
- The Art Gallery was damaged in the 2018 cyclone and is now closed. The Historic Preservation Office is managing its repair.
- The Joeten-Kiyu Public Library is located in Saipan.
- There are plans to develop a cultural centre with a studio for artists and craftspeople to use and display and sell their work to visitors.

Education and training

- The Arts Council coordinates artists to undertake teaching and demonstrations twice a week in the primary and secondary schools.
- Artists visit and teach at Northern Marianas College around six times per year.
- Cultural Heritage Month takes place in September; artists are sent into schools to teach art to children and young people (kindergarten through year 12).





Federated States of Micronesia

Introduction

The Federated States of Micronesia (FSM) consists of over 600 islands, distributed across four states: Yap; Chuuk; Ponape; and Kosrae. Each state has its own cultural identity and practices, reflected in the 18 languages spoken across FSM.

At a glance

- Governance: freely associated states forming an independent nation, in free association with the USA
- Language/s: English, Chuukese, Kosraean, and Woleaian
- Main industries: fishing and subsistence agriculture, with some tourism potential

Agreements, conventions and legislation

- UNESCO Convention on the Protection of the Underwater Cultural Heritage, 2018
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2013
- UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage, 2002

Context

Creation and production

Due to its isolation, limited infrastructure and difficulty of access, FSM has a very small tourism industry. With most economic activity focused on subsistence fishing and farming and most revenue sourced from the USA, there is little private sector activity, including in the cultural and creative sectors.

Distribution and sales

Chuuk State reports facilitating six trade fairs and expos featuring performers, heritage arts, music and song and oral histories. These have attracted audiences of more than 300 people, with around 20 stallholders. School students have also attended sessions. While there is no funding to support the creative/cultural sector, staff have provided some business development assistance, particularly for those working in traditional foods.

Enabling environment

Government agencies

The lead agency for the cultural sector in FSM is the Office of National Archives, Culture and Historic Preservation (NACH). The Office's purpose is to implement policy on the protection and preservation of FSM's cultural heritage.

This focus on preserving practices and sites is reflected in NACH's mission, which is to "strengthen the nation's unity through protection and preservation of cultural heritage of the FSM, cultivate public participation and democracy through public access, drive participation in the preservation process, and assist in the identification, maintenance of sites, and objects of historical significance within the nation". This focus translates into the work of NACH, which includes monitoring academic research undertaken on the islands, collaborating with the USA National Park Service on the preservation of sites (including underwater sites) and creating a network of heritage protection officers and local counterparts.

Cultural policies

- Respecting the “diversity of our cultures” is included in the preamble to the constitution.
- The FSM Strategic Development Plan 2004–2023 includes the cultural and creative sector under several strategic goals, such as developing and diversifying handicraft and artefact production and appointing a national craft advisor for artisans. There is also acknowledgement of the importance of cultural practices in inspiring and motivating the creation of unique products.

Intellectual property

- Legislation for Copyrights, Patents and Trademarks, 2014; Historical Sites and Antiquities, 2014; and, Customs, Traditions, and Historic Preservation, 2014
- While there is a copyright law in place, it was reported that it is ineffective and/or rarely enforced. Like many issues raised during the consultations, a lack of funding and resources was the most significant barrier.

Cultural data

The FSM 2013–2014 Household Expenditure Income Survey contains general data on culture, including:

- Households spent 2.4% of their total expenditure on recreation and culture.
- The “recreation and culture” category is dominated by expenditure on newspapers and books. Only 14.3% of the estimated USD 3 million spent in the “recreation and culture” category was on “cultural services”, translating to around USD 430,000.
- Around 48% of households incurred some expenditure on recreation and culture.
- Around one quarter of all FSM households reported generating income by producing heritage arts, although this varied across the states (with Yap the highest at 32% and Kosrae the lowest at less than 10% of households).
- Heritage arts contributed around 2% of total wage/salary income.





Introduction

Guam is the largest and most populous island in Micronesia. Around one third of its land is occupied by the military of the USA, which is also the island's primary source of income. This is complemented by its popularity as a tourism destination, giving Guam among the highest per-capita GDP in the Pacific.

At a glance

- Governance: USA unincorporated territory
- Language/s: English and Chamorro
- Main industries: USA military spending and tourist revenue
- Exports of works of art, collectors' pieces and antiques: USD 1,408,000⁴¹

Agreements, conventions and legislation

- As a territory of the USA, there are no independent agreements, conventions or legislation in place.

Context

Guam has among the most developed and organised environments for the cultural and creative sector in the Pacific. There is activity at most points in the value chain, from grassroots practitioners to consumers and audiences, including numerous private sector enterprises.

Enabling environment

- Guam's Council on the Arts and Humanities Agency, established in 1967, "exists to encourage and promote the artistic practice of [Guam's] artisans and create opportunities for Guam residents to learn, experience, express and appreciate art and artistic talent in all its forms". The Agency has five staff and eight directors.
- The Council reports regular collaboration with the Guam Visitors Bureau and the Guam Museum.

Distribution and sales

Private enterprise is a feature of Guam's cultural and creative sector and includes galleries/studios and independent artists with a commercial profile.

One prominent example is Guam Unique Merchandise and Art (GUMA), established in 2013 and, since 2014, operating as a non-profit organisation. GUMA's mission is to "assist passionate and motivated artists, cultural producers, and local entrepreneurs become self-sustaining small businesses". GUMA has incubated 37 businesses, including those working with traditional foods and other overlapping areas with the cultural and creative sector.

Intellectual property

The local Department of Revenue is responsible for copyright and trademark issues, while Guam's copyright framework is provided by the USA Copyright Act of 1976.

41 See *Trading Economics—Home page*. (2023). Trading Economics. Retrieved 21 June 2023 from <https://tradingeconomics.com/>. Note: 2020 was the only year that Guam reported export results and, thus, may be an anomaly.

Funding programmes

- The Council on the Arts and Humanities Agency provides funding and professional development programmes, maintains a register of artists, advocates for the sector and enters into a wide range of local and regional partnerships.
 - > Some of this funding is from the Guam Economic Development Authority.
 - > Funding programmes are open throughout the year.
 - > The Council reports that around USD 500,000 in arts funding has been distributed in the last two years.
- Cultural and creative organisations and practitioners can also seek support from the National Endowment for the Arts from the USA.

Collecting and presenting institutions

A wide range of organisations and institutions is engaged in the CCI, such as the Guam Museum and the Guam Public Library, the Guam Indigenous Heritage Alliance and the Guam Preservation Trust.

Education and training

- GUMA provides training, mentoring, grants, small business advice and access to a variety of expertise through structured programmes and business incubation.
- More than 400 people accessed training through GUMA's programmes.
- Once the training is complete, participants can apply for incubator funding, (USD 7,000–43,000).
- The University of Guam offers a degree and master's course in Fine Arts. Available enrolment data shows that, while overall numbers are small, they are growing:

	2014–2015	2015–2016	2016–2017	2017–2018	2018–2019
Fine Arts/Art	6	4	9	8	15
Fine Arts/Music	0	1	1	2	4
Fine Arts/Theatre	1	2	3	2	0





Introduction

Kiribati is comprised of 33 atolls and low-lying islands, stretching into both the northern and southern hemispheres and straddling the international dateline. As a small, isolated developing island nation, Kiribati faces a wide range of economic, social and environmental challenges.

At a glance

- Governance: republic
- Language/s: English and Kiribati
- Main industries: fishing and fish processing and coconut-related products. Foreign remittances are an important income source.

Agreements, conventions and legislation

- UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage, 2000
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2018

Context

Creation and production

The Culture and Museum Division (CMD) works with around 30 artists regularly; those with online access were asked to complete a survey for the Situational Analysis project.

Traditional formal wear is popular and sold locally and internationally. The CMD is undertaking a project with three islands and around 20 artists to encourage the production of traditional wear. Alongside local sales, there are markets in Australia and New Zealand through the Kiribati diaspora. However, there is no infrastructure for centralised promotion or sales; most sales are informal. Artists would like more structured marketing and sales and have made related requests to donors.

Other barriers facing the cultural and creative sector include access to materials and the growing effects of climate change on raw materials. While CMD staff encourage people to plant materials and exchange with other islands, some artists are replacing traditional with modern materials.

Promotion and participation

Kiribati's National Cultural Day, held each July, is the largest cultural event. Attracting and including youth is a priority, with the Ministry for Youth and Women involved and people with disabilities actively engaged. Invitees include choirs, NGOs, church groups and independent artists of all types.

Distribution and sales

The Kiribati Business Promotion Centre supports the CCI by helping the outer islands develop business plans to establish cultural tourism ventures and by helping develop a Kiribati-made brand to highlight authentic cultural products.

Enabling environment

Government agencies

The Culture and Museum Division (CMD) sits within the Ministry of Internal Affairs and has existed since Kiribati's independence. The CMD recently received funding for additional staff due to its workload. The CMD has six core staff, three who manage the cultural sector (including the Director) and three museum staff, as well as access to two staff from the multimedia and promotions team who assist with cultural mapping.

The CMD works with the Ministry of Commerce to support events and activities, including identifying stakeholders and transporting people to the museum/venue. The CMD also works with the Tourism Authority of Kiribati to provide and distribute information about cultural events and activities. Between the three agencies, an irregular programme of support and training is provided to CCI practitioners, including creative workshops (e.g. weaving, heritage arts, food preservation), business training and funding assistance to attend events. There are a small number of organised CCI groups in Kiribati, including a writer's group and choirs.

Cultural policies

- National Development Plan, the Kiribati 20-Year Vision (KV20) (2016–2036): includes culture as a pillar and aims for the “development of cultural capital by implementing measures to safeguard and revive traditional skills and knowledge”
- Tourism Act, 2018: established the Tourism Authority of Kiribati and strives to “encourage, promote and organise demonstrations of local culture”

Intellectual property

- Copyright Act, 2018
- Te Unwanibong Act, 2022: protects, preserves and promotes *Te Unwanibong* (or “museum”) collections, cultural heritage and national cultural properties.
- Protection of Culture and Language Bill, 2022

Collecting and presenting institutions

Te Unwanibong or the Kiribati Cultural Museum, or Kiribati Museum and Cultural Centre, is a museum in Bikenibeu on Tarawa. Established in 1973, it displays artefacts and other items of cultural and historic significance.

Cultural data

The Tourism Authority of Kiribati undertakes the Outer Island Perception Surveys, which include a 10–15% sample size of island populations and capture data, such as:

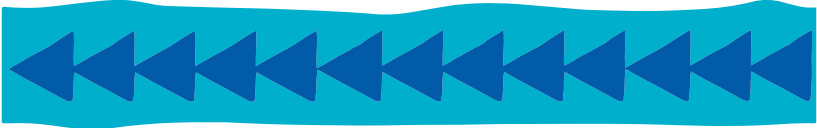
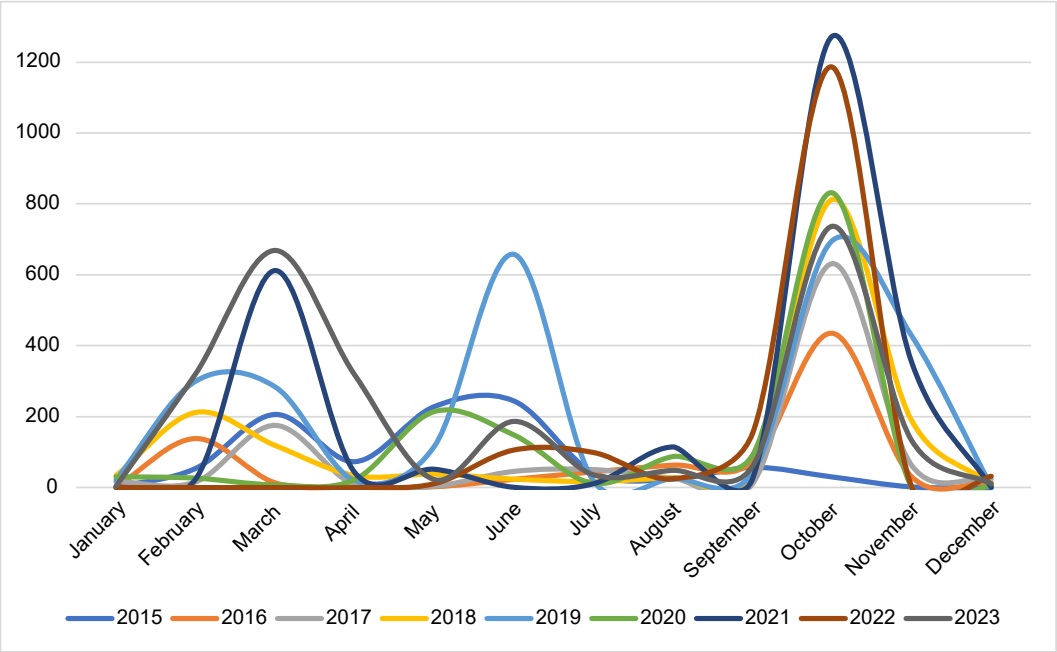
- Per cent of population producing each type of artefact
- Type of artefacts produced per village/community
- Average income earned from handicraft sales

Although the Tourism Authority of Kiribati was unable to share the data used in the Outer Island Perception Surveys, a copy of the survey is included in the appendices.

Since 2005, a broader cultural mapping initiative has been underway and was upgraded following a UNESCO workshop and training session. Through the initiative, cultural information, stories, legend and myth, traditional knowledge and skills are being collected and gathered through digital recordings. The mapping is undertaken incrementally, in line with funding for CMD that enables three visits to the outer islands each year.

Other data collected tracks museum visitation. As shown in Figure 12, audience numbers in recent, pandemic-affected years have nearly doubled, compared to the prior four years.

Figure 12: Visitor numbers at the Kiribati Museum (2015–2023) (Source: CMD)



Introduction

Despite consisting of more than 340 islands, Palau is one of the world's smallest countries. Only eight of its islands are inhabited. Palauan society follows a strict matrilineal system. Matrilineal practices are seen in nearly every aspect of Palauan traditions, especially in funerals, marriages, inheritance, and the passing of traditional titles.⁴²

At a glance

- Governance: an independent country in a Compact of Free Association with the USA. Palau is a democratic republic with directly elected legislative and executive branches.⁴³
- Language/s: English, Palauan, Sonsorolese, Tobian and Japanese
- Main industries: the service sector dominates the economy, contributing nearly 80% of GDP, with tourism and other services, such as trade, subsistence agriculture, and fishing important contributors. There is heavy reliance on support by the USA. The IMF describes Palau as a high-income "microstate".
- Exports of works of art, collectors' pieces and antiques: USD 2,000⁴⁴

Agreements, conventions and legislation

- Ratified the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage, 2002
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2011

Context

Creation and production

- Two forms of dance: traditional and contemporary, with 12 active dance groups
- There is a handicraft industry, and Palau is trying to support and encourage products made in Palau.
 - > However, the high volume of commercial products imported from Taiwan and the Philippines is competing with local products, creating a significant barrier to the growth of Palauan products.
- Weaving and carving are highly active, with intricately woven bags (*tet*). There is also a small fashion and textile group.
- There is a local music industry with bands and individual singers, although private recording facilities are limited.
- Chanting is a tradition; however, only old chants are learned and performed, with new chants being composed.
- There is an active literacy group, including poetry, with works published.
- Clay-working has experienced a recent revival, with a master potter from Taiwan visiting. Artists also source their clay from Palau.
- Canoe-making and navigation have experienced a recent revival, with 10 new canoes produced for the recent cultural festival.
- Few participants in Palau's cultural and creative sector are able to do so full-time.

42 See *Palau*. (2024, April 25). Wikipedia. <https://en.wikipedia.org/wiki/Palau>

43 See *Republic of Palau country brief*. (n.d.). Australian Government Department of Foreign Affairs and Trade. Retrieved 26 April 2024, from <https://www.dfat.gov.au/geo/palau/republic-of-palau-country-brief>

44 See *Trading Economics—Home page*. (2023). Trading Economics. Retrieved 21 June 2023 from <https://tradingeconomics.com/>

Promotion and participation

- The Olechotel Belau Fair and Independence Day is an annual one-day event showcasing Palauan culture, products and performing arts. Traditional performing arts are the main feature of the event, along with traditional food and traditional games. Each of Palau's 16 districts is represented at the event.
- Bimonthly night markets are a smaller scale of the *Olechotel Belau Fair*, with arts and craft vendors showcasing Palauan traditional and modern dances and other performing arts.

Distribution and sales

- The museum has a dedicated gift shop in which only Palauan made products are sold and a bimonthly product consignment day is held.
- A small number of private shops stock and sell local weaving and carving.
- During night markets, local products and foods are sold.

Enabling environment

Government agencies

- Ministry of Human Resources, Culture, Tourism and Development, with responsibility for the Bureau of Cultural and Historical Preservation (BCHP). Also known as the Palau Historic Preservation Office, the Office was created in 1978. The BCHP "protects and preserves the historical and cultural resources of the Republic of Palau for both present and future generations. This is done by conducting archaeological surveys, promoting site registration, restoration, and interpretation, and implementing oral history and ethnography documentation".
- The Bureau of Arts and Culture aims to "protect and preserve the tangible and intangible historic and cultural resources of Palau and ensure that the opportunities for education and enjoyment of Palau's cultural heritage is available for everyone".

Cultural policies

- There is no current cultural policy in place. A 2018 draft policy requires updating and to be formally endorsed.

Intellectual property

The Heritage and Cultural Preservation Act states that: "the historical and cultural heritage of the people of Palau constitutes a precious national resource which should be preserved and fostered for the benefit of all".

Palau has a Copyright Act, which aims to protect the owners and creators of original works – literary, musical, dramatic, choreographic, graphic, architectural, audiovisual, as well as computer programmes and sound recordings – and to protect the rights of performers.

Funding programmes

- The Ministry receives funding from the USA, which is used to run the Bureau of Cultural and Historical Preservation unit. Funding is also available for reviving traditional artforms and language in schools. Grant funding is not available to individual artists or craftspeople.
- Private funding is often sought from USA donors, coordinated by the Ministry, to deliver workshops up to three times per year.

Collecting and presenting institutions

- The Belau National Museum is a non-profit semi-autonomous agency, established in 1955. Housed in the former Japanese weather station,⁴⁵ the museum has a collection of approximately 5,000 historical items, as well as a gift shop and research library.
- The museum coordinates cultural projects and hosts educational and art-making workshops throughout the year.
- A traditional *bai* (longhouse) is built on the grounds of the museum, a legacy of Palau's role as host of the FestPAC in 2004.

Education and training

- Primary and secondary schools have Palauan cultural studies as part of their coursework.
- The Palau Community College offers associate diplomas in the creative industries, including music and fine arts. Enrolments across the entire college average 700. Students wishing to complete a degree must transfer to a university in the USA, Guam or Taiwan.

Cultural data

Palau tracks the number of dancers, musicians, artists, and culinary artists participating in its annual festival each year.

The 2014 Palau Household Income and Expenditure Survey shows that:

- Household expenditure on “recreation and culture” represented 3.3% of total expenditure, or USD 390 per year.
- Household expenditure on “ceremonies” represented 10.6% of total household expenditure, or USD 1,590 per year.
- Over two thirds of households recorded expenditure in the “recreation and culture” category.
- Nearly one half of household expenditure spent on recreation and culture was for “cultural services”; however, around one half of the expenditure in this category was on cable television subscriptions.
- While the survey recorded results for household income generated by “heritage arts”, the amounts generated were minimal – often less than 0.5% of the total household income.



45 See Belau National Museum. (2024, January 31). Internet Archive - Wayback Machine. <https://web.archive.org/web/20240113092255/http://www.belaunationalmuseum.net/>





Introduction

With 15 islands spread across nearly two million square-kilometres of ocean, the culture of Cook Islands reflects different influences and traditions, from the first Polynesian settlers to nearly 400 years of contact with European sailors. Activities in the cultural and creative sector are often linked to the preservation of heritage, language and identity. A wide range of visual and performance art is linked to traditional food and dress.

At a glance

- Governance: self-governing state in free association with New Zealand
- Language/s: Cook Islands Māori, and English
- Main industries: tourism, offshore banking, pearls, and marine and fruit exports
- Exports of works of art, collectors' pieces and antiques: USD 13,000⁴⁶ (2021)

Trading agreements

- PACER+

Agreements, conventions and legislation

- UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage, 2009
- UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2016

Context

Overall, the Ministry of Cultural Development (MCD) reports high expectations of the CCI, but limited support and insufficient resources to meet the sector's potential. The MCD has requested that the Cook Islands Statistics Office undertake CCI data collection and analysis to underpin evidenced economic arguments on the impact and benefits of the cultural and creative sector to livelihoods. To date, this has not occurred.

The MCD offered to provide contact information for independent artists and practitioners, but this was not supplied.

Creation and production

The MCD noted emerging structures in the creative industries, through the film industry, and attempts to establish a music industry association. However, the sector is overwhelmingly informal and small scale.

Enabling environment

Government agencies

The MCD is the Cook Islands' lead agency for the cultural and creative sector and manages the National Museum, Library, Archives and Auditorium.

The MCD reports collaborating with the Tourism Marketing Corporation, and the Ministries of Education, Mining and Agriculture and *Te Kopapa Reo Māorie* (the Language Commission), particularly on projects relating to the use of Cook Islands Māori and the preservation of heritage.

⁴⁶ See *Trading Economics—Home page*. (2023). Trading Economics. Retrieved 21 June 2023 from <https://tradingeconomics.com/>

Cultural policies

In recognition of a goal of the National Sustainable Development Plan to “preserve our heritage and history, protect our traditional knowledge and develop our language, creative and cultural endeavours”, the MCD developed the National Cultural Policy (2017–2030) to “strengthen our culture as (a) foundation for achieving a high quality of life”.

A complementary National Cultural Strategy (2017–2030) includes five focus areas:

- *'Akamātūtū i tō tātou Reo Māori* (strengthen our language)
- *Tāporoporo ma te turu i tō tātou au kite-karape 'ē tea ta-karape* (preserve and promote all arts and art forms)
- *Tāporoporo ma te turuturu i tō tātou/ tā tātou au tua ta'ito 'ē tō tātou au paepae ta'ito* (preserve and promote our history and historical places)
- *Turuturu ma te 'akamātūtū i te au tūranga pu'apinga o tā tātou 'Ākono'anga Māori* (promote our cultural industry)
- *'Akama'ata atu i te au tauturu'anga tā'okota'i no tā tātou 'Ākono'anga Māori* (increase national support for culture)

Intellectual property

- Copyright Act from New Zealand (1962) and Copyright Act (2013)
- Antiquities and Artifacts Act, 1994–95
- Traditional Knowledge Act, 2013

While copyright legislation is in place, the MCD reports that there is no policy in place; however, the Ministry of Justice is establishing an Advisory Committee to improve the practices and more fully integrate copyright and the protection of traditional knowledge.

Funding programmes

The MCD budget is 1.6% of the national budget; according to the budget documents, over the next four financial years, this will represent around NZD 1.7 million per year. Around 50% of that amount is for staff wages and 40% for a national events fund (NZD 500,000 per year for major national events, such as the *Te Maeve Nui* festival and FestPAC) and cultural fund (NZD 100,000 to commission, exhibit or tour works). The MCD also raises revenue from trading, selling tickets and online access – an estimated NZD 170,000 per year.

Cultural data

The 2015–2016 Household Income Expenditure Survey shows that:

- Average household expenditure on recreation and culture was NZD 640, around 1.6% of total household expenditure, which is higher in urban than rural areas.
- Around two thirds of all households incurred some expenditure on recreation and culture.
- However, only about 20% of this recreation and culture expenditure was on “cultural services” as this category includes other items (e.g. pets, newspapers, technology).
- Of all households, 7% participate in handicraft-making and 10% in selling them.
- The sale of heritage arts represents 1% of total household income in urban areas and 2% in rural areas. Total sales are similar (around NZD 420 per year) in both areas; however, much lower household incomes in rural areas account for the different percentages.
- Heritage arts recorded the second highest profit margin (76%) of all commercial activities, around triple that of general businesses and livestock.

French Polynesia

Introduction

French Polynesia (FP) is an autonomous overseas territory of France comprised of 121 islands, divided into five island groups: the Society Islands (comprising the Windward and Leeward Islands); Tuamotu Archipelago; Gambier Islands; Marquesas Islands; and Austral Islands. The five groups are administrative subdivisions of the French central state.

French Polynesia divides its CCI into two distinct traditional and contemporary groups:

- Traditional heritage arts
- Associations: performance, dance, music, and contemporary art

At a glance

- Governance: FP is an autonomous overseas territory of France and French Polynesians are French citizens.
- Language/s: All of FP's indigenous languages are Polynesian, with each community having a local dialect, generally from one of the following groups: Tahitian; Tuamotuan; Rapa; Austral; North Marquesan; South Marquesan; South Marquesan; and Mangarevan.
- Main industries: tourism accounts for about 13% of GDP and is a primary source of foreign currency earnings. Other industries include black pearl, food processing and agricultural products.

Agreements, conventions and legislation

None in place.

Context

Creation and production

An Artist Card registration system, established in 2016, enables people to self-identify as professional artists on the registry. There are currently 70 people registered, representing a small proportion of FP's total number of cultural and creative practitioners.

- Heritage arts: weaving, textiles printing and tapa, jewellery, and carving
- Tattoo (tatau)
- Visual Arts: painting and sculpture
- Literacy – storytelling, short stories, poetry
- Dance, music, and drama

There are not currently people within FP who grow or harvest traditional materials, such as pandanus, and there is no economic interest in doing so, leading to a limited supply of traditional raw materials. Instead, they are imported from Hawaii. There are also some reports of a lack of cultural infrastructure, with contemporary performers and musicians facing a lack of venues, amphitheatres and equipment.

Promotion and participation

- July: *Heiva I Tahiti* Annual celebration, run by the House of Culture, features traditional singing, music, and performance. This event brings together 700 cultural practitioners and receives considerable government funding. The festival was cancelled in 2020–2021 but resumed in 2022. Data is available from this festival but was not received at the time of writing.
- September: Tahiti Soul Jazz Music Festival

- October: annual canoeing race, *Hawaiiki Nui Va'a*
- Literature: the Tahiti Book Fair has been organised by the Tahiti and Islands Publishers Association (*Association des éditeurs de Tahiti et des Îles*) since 2000.

Distribution and sales

The traditional handicraft sector has approximately six art fairs per year. The handicraft sector is arranged into societies and federations. Each archipelago has its own federation, and each federation holds a fair day, bringing together all handicraft artists to promote and sell their works.

Tourism is FP's main industry. Prior to the pandemic, FP received over 200,000 visitors per year. Handicraft producers create works geared towards tourists and can earn a living in this way. Many of these heritage arts are sold at the Municipal Markets in Papeete.

Since the 1970s, FP has been known for its Tahitian dance and exported two international schools: one in Hawaii and one in Japan. These international Tahitian Dance Schools return to FP for exchanges with Polynesian dancers.

There are a small number of private venues that sell heritage arts, including the Bora Bora Gallery, *Art du Pacifique*, and Moorea Art Gallery.

Enabling environment

Government agencies

The Ministry of Culture and the Environment has overall responsibility for tangible and intangible cultural heritage, the promotion and enhancement of Polynesian languages and literary and artistic property.

Cultural policies

- There is no strategic cultural plan or policy in place. However, FP has an annual cultural plan.

Intellectual property

- French intellectual property regulations are in place. However, there is no consideration of collective or shared intellectual property, which impacts FP artists and the way they pass on and use traditional knowledge.

Funding programmes

- Funding through grants is allocated each year to artists registered with the Artist Card system.
- Considerable funding is allocated to associations and the *Heiva I Tahiti* annual celebration.
- Artists can access a pension, with the retirement age of 62 years. A full pension is available to those who contribute for 38 years; a smaller pension is available for lesser contributions.

Collecting and presenting institutions

There are four government institutions:

- Artistic Conservatory: training in theatre, music, dance and performance
- House of Culture: theatre and venue that can be rented for performances/ticketing events
- Centre for Artists: School of Carving, Painting, and Weaving
- *Musée de Tahiti et des Îles – Te Fare Manaha*: Natural History Museum holding the Tahitian collection

In addition, there are approximately eight private galleries that have exhibitions and opening events and that sell with commissions, including the Paul Gauguin Museum.

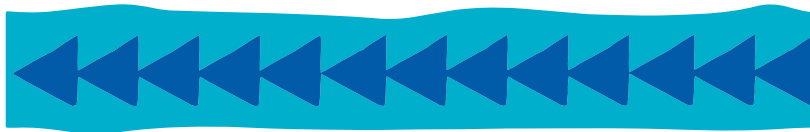
Education and training

- Primary and secondary schools undertake heritage classes and study the history of FP's cultural ceremonies, although these are not compulsory.
- The University of French Polynesia includes two campuses and currently enrolls 2,000 students across all areas. The University includes:
 - > A Centre of Art, with two focus areas, traditional (weaving, carving) and modern (painting, 3D printing etc.)
 - > Conservatory with two focus areas, classical and western music and traditional FP music

Cultural data

Cultural data is collected in FP and covers numerous aspects of the CCI.⁴⁷ Statistical data drawn from this material shows that:

- 2,325 artisans, 608 associations, five committees, 303 brands and 23 federations are in FP's cultural and creative sector.
- The three most common forms of production are jewellery, basket-making and sculpture/engraving.
- Women make up 77% of craftspeople.
- In 2018, 29 art/craft fairs were held, selling a total of 261 million CPF (French Pacific Francs).



⁴⁷ Extensive material was provided to the consultants; however, the translation process did not allow for the inclusion of data from it on time. Only the data that could be extracted is provided.



Introduction

Niue is a single island country, located between Tonga, Samoa and the Cook Islands. Niue is a raised coral island about 65 kilometres in circumference. The people of Niue are New Zealand citizens and approximately 90 per cent of Niue's population lives in New Zealand.

At a glance

- Governance: Niue is a self-governing state in free association with New Zealand
- Language/s: English and Niuean
- Foreign aid is a significant source of income, accounting for approximately one third of Niue's annual government revenue.⁴⁸ Most aid comes from New Zealand.
- Main industries: tourism

Agreements, conventions and legislation

None at this time.

Context

Creation and production

Niue is known for its weaving, with woven hats a popular product for tourists, along with woven placemats and baskets. The unique *hiapo* (tapa cloth) is another local cultural product. There has been recent reinvigoration of traditional *Vaka* (outrigger canoes). It is estimated that up to 10% of the population participates in the CCI.⁴⁹ Each village has nearly 20 CCI practitioners, including 15 weavers, carvers, dancers and singers, and four storytellers and writers.

Niue's creative industry is comprised of numerous associations, and each association has members from each village.

- Niue Writers Association: 15 members
- Women's Weaving Group: 30 weavers
- Niue Carvers Association: 20 members
- Contemporary musicians' association that annually record songs

Niue language has strong and active links to Māori and there are ongoing exchange projects with the Māori Language Commission in New Zealand.

- In May 2022, three people participated in a language cultural exchange, funded by the New Zealand Government. Participants spent time at the *Taura Whiri-Maori Language Commission* in New Zealand, and Niue then hosted a group from New Zealand.
- In 2022, an app, *Fakaako e Vagahau Niue* (Learn Niue language), was launched.

Promotion and participation

- Each village has an annual show day, presenting dance, food, sport, and arts and crafts. There is also a national Niue Show Day.
- Niue has a strong music industry. Taoga Niue, the government department responsible for culture, language and tradition, hosts talent quests and awards prizes.

48 Department of Finance and Planning. 2021, April 1). *Financial snapshot: 1 July 2020-31 January 2021*. Government of Niue. Retrieved 6 October 2023 from <https://www.gov.nu/wb/media/2021/GON%20Snapshot%20Report%20of%20the%20Niue%20National%20Economy-%2031Jan21.pdf>

49 Zoom session discussion: 16 August 2023, 12pm AEST.

- The Niue Arts and Culture Festival is held every two years around Easter and is a week-long event celebrating Niuean culture.
- The biennial *NiueKulele* Festival (**ukulele festival**) celebrates the ukulele in March.

Distribution and sales

- Artists and craftspeople sell at the market, which runs three times per week.
- Sales are made during show days for each of the 14 villages and at the national show day.
- Niue's economy primarily relies on the tourism sector, estimated at 20% of GDP prior to the COVID-19 pandemic.

Enabling environment

Government agencies

Taoga Niue is the government agency responsible for the preservation of culture, tradition and heritage. Recognising its importance, the government has added *Taoga Niue* as the sixth pillar of the Niue Integrated Strategic Plan.

Intellectual property

New Zealand Copyright Act, 1962: Although Niue uses this Act, it only applies to work registered under the Act; otherwise, all works produced in Niue are not protected.

Funding programmes

The Niue Government does not fund any CCI activities but offers support to village show days.

Collecting and presenting institutions

- In 2004, Cyclone Heta destroyed the Huanaki Cultural Centre and Museum, ruining its buildings and resulting in the loss of over 90% of the museum's collection. In 2018, the *Fale Tau Taoga Museum* opened a new national museum for Niue.
- In 1996, members of the Tahiono Arts Collective established the Hikulagi Sculpture Park, a private, volunteer-run outdoor venue.

Education and training

- The Talatalai Association, the national carving association, includes both female and male members from around the island and offers education and exchange.
- The Niue Primary School and Niue High School offer craft and weaving classes.

Rapa Nui

Introduction

Rapa Nui is one of the world's most remote, inhabited islands and the most southeasterly point of the Polynesian region. In addition to global recognition of the Rapa Nui and its moai (statues) as a world heritage site, there is also a wide range of cultural and creative practices – both traditional and contemporary – that are still carried out on the island.

Rapa Nui is not a member of SPC but is recognised and represented at the Festival of Pacific Arts and Culture.

At a glance

- Governance: special territory of Chile and a province of Chile's Valparaiso region
- Language/s: Rapa Nui and Spanish
- Main industries: mix of agriculture, fishing, government services, transportation and tourism

Agreements, conventions and legislation

None at this time.

Context

Promotion and participation

There is a significant annual festival that has been in place since 1966. Held in February, the *Tapati Rapa Nui*, presented by the *Municipalidad*, features a wide range of cultural events:

- artistic events (carving, weaving, etc.)
- performances (music, song, dance)
- heritage arts
- traditional foods
- traditional sports competitions

The festival's mission is to “bring together more than 40 ancestral arts, skills that teach the art of living in respect and freedom”.

Enabling environment

Government agencies

As a Chilean territory, Rapa Nui's lead cultural agency is the Chilean *Ministerio de las Culturas, las Artes y el Patrimonio* (Ministry of Cultures, Arts and Heritage), housed in Santiago. The Ministry has regular programmes and funding options accessible to Rapa Nui-based artists and creatives; however, the island's isolation limits access to this support.

The local government, the *Municipalidad de Rapa Nui*, established the Rapa Nui Art and Culture Corporation, a private, non-profit entity, in 1999:

- It “aims to lead and establish the Rapa Nui worldview to perpetuate and expand culture, generating a positive impact on the integral development of people as a whole”.
- It offers workshops and facilitates events and performances.
- It runs the Tongariki Cultural Centre⁵⁰ (a private museum) as well as the island's main radio and television stations.

⁵⁰ Due to time and logistical constraints, the Corporation was not contacted for this report.

Despite the importance of tourism, an official tourism board was only recently established on Rapa Nui; in the absence of any other agency, the *Direccion de Turismo* is the closest to an agency supporting the cultural and creative sector.

- The board aims to promote the living culture of Rapa Nui by identifying and nurturing experiences that move beyond the older and static histories of the moai.

Funding programmes

- The *Direccion* does not receive funds from the municipal government but has secured some NGO/donor funds to support creative/cultural events or initiatives.

Collecting and presenting institutions

The *Direccion* reports that the CCI on Rapa Nui is highly informal. There are no groups or organisations supporting artists, although there are music/performance groups which need to travel off-island for performance opportunities.

- Numerous private galleries sell local artefacts and heritage arts.
- There is a public museum and a private museum.
- There is a music school.

Effects of the COVID-19 pandemic

The *Direccion* reports that, overall, the COVID-19 pandemic had a relatively positive effect, with greater community resilience and self-sufficiency and a sense of “going back to the roots”, ways of life that are difficult to foster with high levels of visitors in non-COVID times.

Intellectual property

According to the *Direccion*, cheap imports of artefacts and other creative/cultural products present an ongoing challenge.

- There are no reported instances of copyright infringements; however, these imports conflict with local attempts to build visibility for, and integrity around, traditional Rapa Nui culture and identity.

Cultural data

The cultural focal point offered to distribute an online survey to their network. However, no responses were received.

No other data were available or provided.



Introduction

Samoa is proud of preserving the *fa'a Samoa* ("Samoan way of life"). Samoa was the first former territory in the Pacific to become independent, in 1962. Consisting of four inhabited islands and several smaller islands and outcrops, Samoa lies to the northeast of Fiji and west of the international dateline, which runs between Samoa and American Samoa. Its Polynesian traditions remain a central force in Samoan life.⁵¹

At a glance

- Governance: Samoa is a parliamentary democracy⁵²
- Language/s: Samoan and English
- Main industries: tourism and agriculture

Agreements, conventions and legislation

Ratification of UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage:

- Currently compiling an update for the 2005 quadrennial periodic report for the UNESCO Intangible Heritage.
- In 2020, Samoa participated in the 8th Pacific Network Meeting for Intangible Cultural Heritage Safeguarding.
- *'Ie Samoa*, fine mat, and its cultural value were inscribed on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO) in 2019.

Context

Creation and production

- Music, dance, tattooing, and oral history are the primary cultural activities.
- Music is important to Samoan life. Vocal music is performed at religious services and social gatherings and is often accompanied by percussion and wind instruments.
- Dance is commonly performed for tourists, including *sāsā* (a sitting dance).
- Tattoos: at age 12, men visit a local *tufuga* (tattoo artist) for tattooing from waist to knee, as part of a rite of passage.
- *Siapo* (bark cloth) art, basketry, feather work, and heritage arts are common arts forms.
- A grassroots film-making industry is emerging.

Promotion and participation

- The annual Teuila Festival celebrates dance, music, visual arts and culinary products.
- **The Apia Arts and Crafts Festival** is held in March each year and focuses on local artists and traditional heritage arts from across the islands.
- An annual school festival promotes dance, song, storytelling, drama and poetry.
- The Government is working on a major exhibition on the history of Samoan dance in anticipation of the FestPAC 2024.
- The Samoan Jazz and Arts Festival is held during UNESCO's International Jazz Day in May.

51 See *Samoa*. (n.d.). Australian Government Department of Foreign Affairs and Trade. Retrieved 26 April 2024, from <https://www.dfat.gov.au/geo/samoa>

52 See *Samoa country brief*. (n.d.). Australian Government - Department of Foreign Affairs and Trade. Retrieved 26 April 2024, from <https://www.dfat.gov.au/geo/samoa/samoa-country-brief>, <https://www.dfat.gov.au/geo/samoa/samoa-country-brief>

Distribution and sales

- Artwork and heritage arts are sold at local markets, open Monday to Saturday.
- Artwork and heritage arts are sold at the Samoa Culture and Arts Centre.
- Numerous private galleries and retailers sell artwork and heritage arts.
- Some artists use Facebook as a means to promote their art.
- There is a need to assist the artists and handicraft industry to access new markets.

Enabling environment

Government agencies

- Ministry of Education, Sports and Culture
- Samoa Tourism Authority
- Ministry of Commerce, Industry and Labour

Cultural policies

- 10-year National Cultural Industries Policy (2018): created in partnership with UNESCO and SPC but not yet implemented
- Establishment of a taskforce is planned, as a first step towards policy implementation
- Insufficient number of staff to implement the Policy and run programmes

Intellectual property

- Joined the World Intellectual Property Organization in 1997
- Intellectual Property Act 2011, Copyright Act 1998 and Trademark Act 1972

Funding programmes

- There is no dedicated funding for the cultural and creative sector

Collecting and presenting institutions

- A new Samoa Art and Cultural Centre opened in 2022, including an auditorium, exhibition hall, art shop, gardens, offices, conference rooms, library and restaurant.
 - > The government departments responsible for arts and culture are in the Centre.
- The Museum of Samoa has six galleries (only two of which are currently used), which are managed by three staff. The Museum has over 1,000 objects, most of which have been donated by local families and overseas collections, as well as 3,000-year-old pottery and stone adze discovered in Samoa. In addition to holding this collection, the Museum also provides support to smaller museums and holds events (e.g. International Museum Day) to build networks across the 13 small and private museums and galleries in Samoa.
- Other private museums and galleries include:
 - > Tiapapata Art Centre
 - > Manamea Art Studio
 - > EFKS Museum, dedicated to carving
 - > Robert Louis Stevenson Museum
 - > Samoa Public Library and the Library Association of Samoa
 - > Samoa Language Commission
 - > National Orchestra of Samoa

Education and training

- In 2004, in partnership with UNESCO, Samoa developed a national education curriculum. The curriculum included dedicated CCI programmes, including visual arts for years 9–12, music for years 9–13 and performing arts for years 9–13.
- National University of Samoa: Faculty of Arts has a multimedia stream and links with the University of New Zealand, especially for filmmaking.
- National University of Samoa Visual Arts programme (Faculty of Education).

Cultural data

- Cultural data is not currently collected, and there are no dedicated CCI databases.





Introduction

The Kingdom of Tonga is the only constitutional monarchy in the Pacific. Its monarchy is over 1,000 years old and its constitution dates to 1875. Tonga is comprised of 176 islands, 36 of which are inhabited and divided into four groups: Tongatapu; Ha'apai; Vava'u; and Niuas. Seventy per cent of the population lives on the main island of Tongatapu.⁵³

At a glance

- Governance: constitutional monarchy
- Language/s: Tongan and English
- Main industries: agricultural produce, tourism and fisheries

Agreements, conventions and legislation

- Ratification is underway for UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
- A special trade agreement is in place between Tonga, Australia and New Zealand through SPARTECA, allowing Tonga to export manufactured items free of duty.

Context

Creation and production

- Heritage arts include bone-carving, wood-carving, basket-making, and weaving.
- *Tapa* is the traditional cloth made from mulberry bark. Tapa-making and -weaving are the most prominent heritage arts, and *tapa* mats are the traditional Tongan gifts for ceremonies, such as weddings and funerals.
- Most handicraft businesses are registered under the Ministry of Trade.
- Dance teams are active.
- Music groups/individuals are active.
- A small literature and poetry association is in place.

Distribution and sales

- There is a small number of private galleries and shops; hotels host exhibitions.
- The Langafoa Gallery and Handicrafts Centre is the main arts and crafts market. Queen Salote Tupou III established this private market in 1953 to promote Tongan heritage arts. The Centre has an online shop: www.madeintonga.com.
- Vava'u Press has offered publishing services in Tonga since 1979.
- Regular trade fairs invite participants from the outer islands of Tonga to promote their work.
- A facility at the port allows handicraft artists to sell their products to cruise ship tourists.
- The Tongan Government supported the *Made in Tonga* campaign to reduce reliance on imported products.

⁵³ See *Tonga country brief*. (n.d.). Australian Government - Department of Foreign Affairs and Trade. Retrieved 26 April 2024, from <https://www.dfat.gov.au/geo/tonga/tonga-country-brief>

Effects of the COVID-19 pandemic

- During the pandemic, the Government provided assistance (TOP 500 initially and an additional TOP 1,000 later).
- During the pandemic, many handicraft makers transitioned into agriculture, causing a decline in the making and selling of heritage arts.

Enabling environment

Government agencies

- Three ministries (Trade, Culture, Tourism) are responsible for creative industries.

Cultural policies

- A cultural policy is complete but not yet issued.
- The first stage of a community-based intangible cultural heritage inventory project, funded by UNESCO, was completed in late 2022, documenting the intangible cultural heritage in each village and uploading this into a central data system. Funding is needed to complete the inventory on the outer islands.
- The project took six months to complete and used census field workers to collect data and conduct interviews.

Intellectual property

- Industrial Property Act 1994 and Copyright Act 2002: video is not included as an artform. The Government raises public awareness of the copyright act.

Funding programmes

- No government funding is available for the CCI.
- Some government funding is available for training on traditional product development through the *Made in Tonga* campaign.
- Artists who work individually self-promote exhibitions and may source funds from private donors.

Collecting and presenting institutions

- The Tonga National Museum has an archaeological collection of Lapita ceramics.
- The Tuku'aho Memorial Museum at Tupou College houses Tongan artefacts.

Education and training

- Traditional culture and Tongan society are included in the primary and secondary school curriculum, including weaving and crafts.
- Technical institutions offer vocational training, including heritage arts.



Introduction

Tuvalu is a collection of three reef islands and six coral atolls.

At a glance

- Governance: Constitutional Monarchy (British Commonwealth)
- Language/s: Tuvaluan and English
- Main industries: Fishing and tourism
- Exports of works of art, collectors' pieces and antiques: The Tuvalu Central Statistics Division recorded no exports of these items between 2018 and 2023 but did have a satellite account for data collection.

Agreements, conventions and legislation

- Convention Concerning the Protection of the World Cultural and Natural Heritage, 1972
- Convention for the Safeguarding of the Intangible Cultural Heritage, 2003
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005

Context

Creation and production

- Falekaupule (island meeting halls) serve as community culture centres

Promotion and participation

- A national brand is being developed in tandem with the Department of Business, Department of Culture and the Department of Tourism.

Distribution and sales

- The Tuvalu National Council for Women actively promotes Tuvalu heritage arts and manages the Women's Handicraft Centre located near the airport.
- A small number of stall holders sell heritage arts near the airport.

Enabling environment

Government agencies

In 2023, the Department of Culture took measures in favour of the following:

- Linkages with other government agencies, including tourism and education
- Cultural Awareness programmes and showcasing products through the *Tau-Marketi* (small and medium-sized enterprise monthly local market) and trade fair
- Delivery of intangible cultural heritage workshops
- Ongoing meetings of the Cultural Heritage Committee, which includes representatives from other government agencies and a NGO
- Recruitment of new staff (with the objective of having four full-time staff)
- Documentation of traditional skills
- Integration of outcomes from consultations conducted with the outer islands in annual workplans

Cultural policies

Although culture is one of the three pillars of the state set out in the Tuvalu Constitution, its importance to the community is not reflected in national institutional priorities or policies. A Cultural Council, in charge of the coordination, implementation and monitoring of the National Cultural Policy, was included in the Tuvalu Cultural Council Act (1991).

- Tuvalu National Culture Policy: Strategic Plan 2018–2024
- Tuvalu Sustainable Tourism Policy 2022–2032

The Tuvalu National Culture Policy Strategic Plan 2018–2024 identifies the following objectives:

- Objective 1: Safeguard and transmit Intangible Cultural Heritage
- Objective 2: Protect and preserve Tangible Cultural Heritage
- Objective 3: Promote cultural production and cultural industries
- Objective 4: Promote the integration of culture into education
- Objective 5: Promote culture for sustainable development

The Tuvalu National Culture Policy Strategic Plan 2018–2024 identifies key activities:

- Support cultural activities at community culture centres
- Develop a Tuvalu national culture centre and museum
- Support cultural festivals
- Support the development of local markets
- Integrate culture into tourism
- Integrate culture into education at all levels
- Provide professional development opportunities for artists and creators
- Assist with the establishment of a Tuvalu Arts Council

The Tuvalu National Strategy for Sustainable Development 2021–2030⁵⁴ identifies culture as an integral part of Tuvaluan economic and social life. The Strategy recommends the following:

- Include culture in all sectors of development.
- Develop cultural industries “as imperative platform towards socio-economic and income-generating activities”.

Intellectual property

There are currently no intellectual property laws in Tuvalu. Patents and trademarks must be registered in the United Kingdom (UK). The development of intellectual property laws is a priority for government.

Collecting and presenting institutions

- Tuvalu does not have a museum, theatre, gallery or cultural centre. The limited land available for development is a major impediment. The National Archive and Library of Tuvalu is located in Funafuti.

Education and training

- The Department of Culture has organised painting and dance competitions.
- The Department of Tourism has delivered small business workshops to creative practitioners.

54 See Ministry of Finance. (2020). *Te Kete—Tuvalu National Strategy for Sustainable Development 2021–2030*. Government of Tuvalu. <https://australiaawardsfijiandtuvalu.org/wp-content/uploads/2021/01/Te-Kete-2021-2030-National-Development-Strategy.pdf> p. 14

Wallis and Futuna

Introduction

Wallis and Futuna is a group of three volcanic islands divided into three kingdoms: Uvea (Wallis Island); Sigave (Futuna Island); and Alo (Alofi Island). Wallis and Futuna are largely dependent on France for their income. France finances the public sector, health and education services, as well as key development projects in infrastructure, environmental management, health facilities and economic development.

At a glance

- Governance: French Overseas Collectivity (territory)⁵⁵
- Language/s: Wallisian, Futunan and French
- Exports: limited; main exports are seafood and arts and crafts

Agreements, conventions and legislation

None at this time.

Context

Creation and production

- Dance is one of the main forms of cultural and creative expression and is part of everyday life; each village has a dance troupe.
- Weaving is a strong tradition, especially the woven fan.
- *Tapa* (giant ceremonial *tapa*), derived from Mulberry bark, is an important art to the local culture and traditions.
- Flower necklaces (kakala) and shell necklaces are common.
- Pearl is carved to create decorative pins and hair pieces.
- Literature and poetry are two common forms of art practiced.
- The traditional culture includes spear-throwing and canoe-racing.
- Other artists include: contemporary painters; musicians; graphic artists; fashion and textile and traditional garment artists.

The artists all use natural materials – primarily coconut and pandanus leaves; this includes natural pigments, such as mangrove sap to dye fibres. Artists monitor and protect the stock of natural materials. However, an increase in invasive species has been reported and may have an impact in the future.

Climate change has made the hot season warmer, and artists and handicraft people note that it is sometimes too hot to work during the day. Artists have also noticed more dead shells washing up on beaches.

Promotion and participation

- Women's art associations: in the past, women have worked together to make and sell their crafts. They had small local stores in *fales* in the main centres to establish and sell their heritage arts together. However, use of the *fales* has declined in recent years and needs to be supported. The Government is seeking to reinvigorate this system of communal selling to support the handicraft sector.
- The Chamber of Commerce organises markets for artisans to sell their goods.

⁵⁵ See *Wallis and Futuna*. (n.d.). The Pacific Community. Retrieved 26 April 2024, from <https://www.spc.int/our-members/wallis-and-futuna/details>

- There are private shops that add a small commission to sell heritage arts.
- There is a need to support an online marketplace to allow artists to sell during the off-season, an idea that first surfaced during the pandemic when there were no flights or tourists.

Distribution and sales

- In late July, Wallis and Futuna celebrate Territory Day, marking the anniversary of the 1961 signing of the agreement between France and Wallis and Futuna. This is celebrated with dance, singing, and traditions, such as spear-throwing and canoe- racing, as well as garment judging and traditional cuisine.
- The Annual Christmas Market, a large market organised by the Chamber of Commerce, is a major event for handicraft artists.

Enabling environment

Government agencies

The Territorial Services for Cultural Affairs aims to:

- Conserve historical and cultural heritage
- Maintain and manage archaeological sites
- Improve and develop crafts
- Develop and propose cultural advocacy policies
- Support cultural initiatives

Cultural policies

A cultural policy is not in place. However, a new 10-year Cultural and Heritage Strategy was adopted in 2022. A copy was not provided.

Intellectual property

Wallis and Fortuna fall under French intellectual property regulations.

Funding programmes

The Government recently introduced an Artist Card system, to recognise artistry as a profession. Once artists are registered, they can access official support.

Collecting and presenting institutions

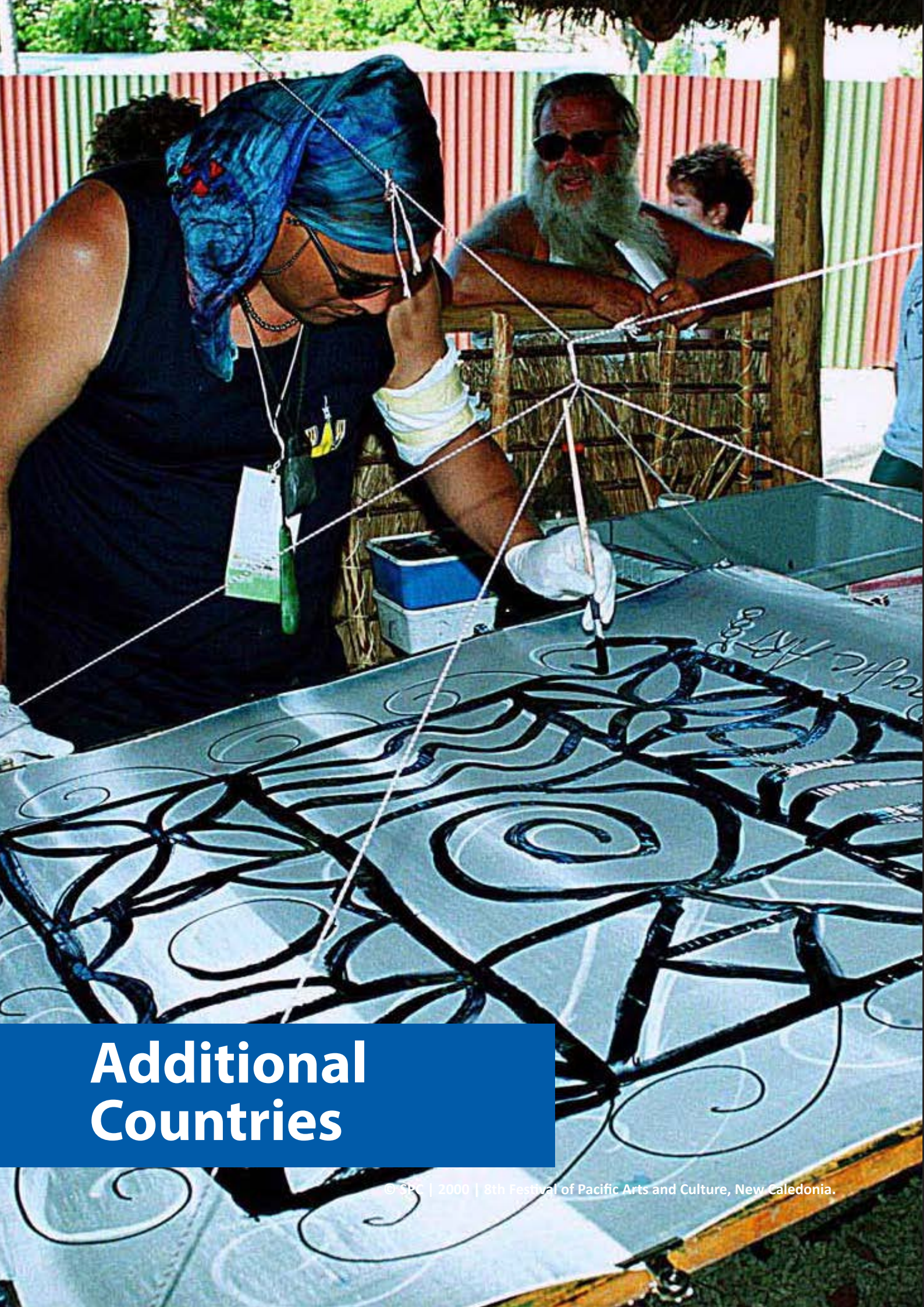
There are no collection institutions, libraries, museums, or cultural centres, except a small digital museum. There is a strong need for a multi-purpose cultural centre.

Education and training

There is no formal training available at the post-secondary school level for arts and culture. The current Cultural and Heritage Strategy identifies the need for structured training, especially in dance.

Cultural data

There is not a cultural data collection system in place. The new artist registration system may provide data in the future.



Additional Countries

© SPC | 2000 | 8th Festival of Pacific Arts and Culture, New Caledonia.

Additional countries

While PICTs are the primary focus of this report, there are five additional countries with significant social, geographic, political and historical connections across the Pacific: Australia; France; New Zealand; UK; and USA. These countries are included in the report as they provide examples of integrated, broadly successful CCI, and may offer examples or guidance in a range of areas, such as economic development and growth, innovation, retention of traditional skills, knowledge and craft, inclusiveness, intellectual property and skills education. It is beyond the scope of this report to analyse the CCIs in these five countries and map them to the Pacific; however, it is hoped that the following information can help inform future CCI activities in the Pacific, while understanding limitations and challenges in each setting.

	Cultural policy	Intellectual property laws	Governance	Cultural and creative economy
Australia	Yes (2023)	Yes (1968)	<ul style="list-style-type: none"> ▲ Australia Council for the Arts (national advocacy and funding body for all art forms) ▲ Federal, state/territory departments of art/culture ▲ Range of peak bodies for specific art forms and copyright and legal issues ▲ Rights collection agencies for visual and performing arts in place 	<ul style="list-style-type: none"> ▲ In 2021, CCI employed 714,632 people, or 5.9% of the total workforce. ▲ Employment in the CCI grew more than 50% faster than for the rest of the workforce. ▲ AUD 279/person in public funding.⁵⁶ ▲ Total public funding in 2020–2021 was AUD 7.2 billion. ▲ In 2021, 0.98% of GDP was spent on “recreation, culture and religion”, below the Organisation for Economic Co-operation and Development (OECD) average.⁵⁷
France	No, but a range of local and national agencies have specific CCI responsibilities	Yes (1957)	<ul style="list-style-type: none"> ▲ Ministry for Culture and Communications: Federal ▲ Government ministry oversees several boards with focus areas (visual arts, music, literature etc.) and collaborates with other government agencies (e.g. education) on leveraging funds and delivering programmes/services ▲ Local government plays a significant role in supporting the CCIs in France 	<ul style="list-style-type: none"> ▲ In 2019, the State spent EUR 17 billion on funding culture. The national and provincial/local governments each contribute around half of this amount. ▲ In 2020, 1.5% of GDP was spent on “recreation, culture and religion”, above the OECD average of 1.2% of GDP.

⁵⁶ In 2020–2021. This is a decline from a high of AUD 307/person in 2007–2008, showing that funding has not kept pace with population growth.

⁵⁷ The average percentage of GDP spent on “recreation, culture and religion” across the 31 OECD members is 1.34%. Australia ranks 23rd. See Vivian, A., Fielding, K., & Acker, T. (2023). *The Big Picture 3: Expenditure on artistic, cultural and creative activity by governments in Australia 2007–08 to 2020–21* (Insight report no. 2023-01 (Revision 1)). A New Approach.

Intellectual property laws			Governance	Cultural and creative economy
Cultural policy				
New Zealand	No Creative NZ has a four-year “statement of intent”	Yes (1994)	► Creative New Zealand; independent public body	► The CCIs add NZD 17.5 billion to New Zealand’s GDP and support 131,000 jobs. ► In 2020, an estimated NZD 2.4 billion was spent on arts and culture in New Zealand. ► Approximately 6% of the workforce and 5% of all businesses are in the CCI.
United Kingdom	No The Arts Council has a 10-year strategy	Yes (1988)	► Arts Council England: independent public body for funding, advocacy and programmes ► Direct funding from the UK Government and a range of initiatives, such as a cultural investment fund, create a growth programme to support CCIs	► Total funding distributed by the Arts Council is GBP 446 million/year from 2023 to 2026. ► In 2021, the CCIs contributed 5.6% of the UK economy. The largest CCI subsector was IT, software and computer services at 2.3% of the UK economy. ► Growth in the CCI and employment in the CCI was at least two times higher than in the rest of the economy. ► Seventh largest exporter of creative goods, worth GBP 15 billion, or 2.9% of all creative goods exports. ► In 2020, 0.7% of GDP was spent on “recreation, culture and religion”, around half of the OECD average of 1.2% of GDP.
United States of America	No national policy State and local governments have cultural policies	Yes (1976)	► National Endowment for the Arts: independent peak body for funding, advocacy and programmes ► The Department of Arts and Culture is a strategic agency, with limited direct engagement with the CCI	► In 2021, CCI accounted for 4.4% of GDP or USD 1.02 trillion. Further, CCI activity grew 13.7% in 2021 compared to the broader economy which grew 5.9%. ► In 2021, there were 4.9 million jobs in the arts and cultural sector. ► In 2020, 0.2% of GDP was spent on “recreation, culture and religion”, the lowest of all 34 OECD countries. ► In 2020, the National Endowment for the Arts received USD 162.5 million of federal funding; this constitutes approximately .003% of the federal budget. More than 80% of this appropriation is distributed as grants and awards.



Methodology

Methodology

Summary of approach

The data collection for this situational analysis used a multidisciplinary approach. This encompassed the use of surveys, semi-structured interviews, desktop research and sourcing some quantitative data.

Semi-structured interviews

Guided by a list of country focal points provided by SPC, initial email contact was made, followed up by the scheduling of interviews. In total, 23 PICTs were contacted. Some countries had more than one focal point contact, or provided referrals to additional stakeholders, who were then approached for an interview.

Five PICTs – American Samoa, New Caledonia, Nauru, Pitcairn Island and Tokelau – did not respond to any communication and/or did not attend any interview or provide any data.

Interviewees were given a copy of the questions in advance (and invited to complete them by online survey, which proved helpful in streamlining the collection of quantitative data); questions are listed in Appendix 4. Interview results were collated and analysed, with the results providing the content for the country profiles.

More than 50 interviews were conducted with people and organisations across the Pacific, in addition to around 30 interviews with country focal points. These are listed in the stakeholder details in Appendix 3.

Survey

Using contacts assembled by the research team, in addition to those provided by focal point contacts, two surveys were developed; a longer one targeted a selection of artists and arts organisations and a shorter one targeted interested creatives and cultural practitioners. The shorter survey was distributed by social media (Facebook primarily) and email and through contacts provided by stakeholders. Survey questions are listed in Appendix 4.

The following responses were received:

- Short survey (creatives): 81
- Long survey (creatives): 15
- Long survey (organisations and government agencies): 50
- TOTAL: 146 responses

The geographic and demographic distribution of respondent is noted in the survey results section.

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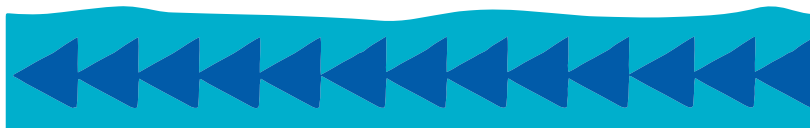
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Appendices

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Appendix 1: 2012 Report update

General	
2012 Report recommendations	2023 Findings
Identify and use Pacific models that link trade and culture.	This was not raised by respondents. There is also limited evidence of this from the consultations.
Each Pacific Island country and territory (PICT) should develop its own cultural protocol in relation to traditional knowledge in order to: <ul style="list-style-type: none"> ▶ Guide appropriate engagement and access to knowledge ▶ Promote and manage the culturally appropriate use of cultural knowledge and expression, as determined by the cultural authority recognised within a community or country ▶ Ensure economic returns for cultural knowledge and expression. 	Protocols and enforcement vary across PICTs but there are also some informally shared understandings and practices. A regionally focused document could be created initially and tailored to each PICT. The Australia Council has a detailed set of guidelines: <ul style="list-style-type: none"> ▶ Protocols for using First Nations Cultural and Intellectual Property in the Arts⁵⁸ may be a useful template. Similarly, indigenous cultural protocols and the arts (2016), by First Nations Australian lawyer Terri Janke, provides case studies of best practice.⁵⁹
Each PICT should establish appropriate repatriation treaties and agreements with nations and institutions that have acquired cultural objects and human remains from them.	Not all PICTs have places or museums to house returned cultural objects and human remains. This will need to be part of any treaties or agreements. This was not raised by respondents.
Redress cultural extraction by ensuring that collecting institutions use the cultural protocol, including having their objects identified and catalogued by cultural custodians.	A small number of PICTs have a strong focus on cultural safeguards for research and collecting in place. PICTs could consider setting fees for cultural custodians to undertake object identification and documentation. Curatorial training for PICT members could also be provided.
Implement UNESCO's <i>Living Human Treasures</i> ⁶⁰ initiative in each PICT and ensure this initiative is embedded in the highest office of the nation.	The <i>Living Human Treasures</i> initiative has been replaced by the Convention for the Safeguarding of the Intangible Cultural Heritage, which has not yet been ratified by all PICTs.
Re-establish the Pacific model of master–apprentice to enable highly skilled cultural masters to pass their skills and knowledge on to talented apprentices. This provides intensive mentoring and enables the master to select talent and increases the capacity of the master to generate and sustain cultural products and services over time.	This needs to be supported through artist residencies, paid apprenticeships, and linkages with higher-level education courses. There is no evidence of this occurring.

58 See *Protocols for using First Nations Cultural and Intellectual Property in the Arts*. (2019). Australian Council for the Arts. https://www.terrijanke.com.au/_files/ugd/7bf9b4_eef81c8e2c8548e1a0bebeb31fa69650.pdf

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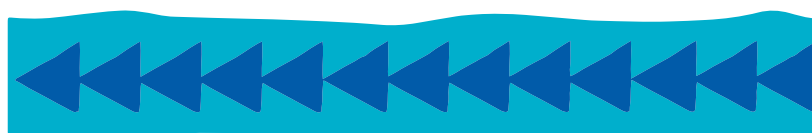
60 See *Living Human Treasures: A former programme of UNESCO*. (2023). UNESCO. <https://f5vip11.unesco.org/en/living-human-treasures>

General	
2012 Report recommendations	2023 Findings
<p>Support implementation of the <i>Pacific Culture and Education Strategy 2010–2015</i>:</p> <ul style="list-style-type: none"> ▶ Strengthen arts in schools, technical and vocational education and training institutions, and tertiary institutions. ▶ Formalise partnerships between cultural practitioners, schools and technical and vocational education and training institutions and include arts practitioners in the development of arts curricula. ▶ Strengthen the cultural sector. ▶ Identify (with ministries of education and culture, and donors) opportunities to increase the number of scholarships made available for cultural and arts management studies, traditional knowledge management and cultural economies. ▶ Increase artists' development. ▶ Increase the number of scholarship offerings for Pacific Island students in arts education at the tertiary level. ▶ Promote mentoring partnerships with Pacific artists in schools. 	<p>This was replaced by the Pacific Regional Education Framework (PacREF) 2018–2030: https://pacref.org/. The framework prioritises embedding the Pacific context and reflecting Pacific values, cultures, traditional knowledge and skills in curriculum and programmes.</p> <p>Significant work still needs to be completed in this area.</p> <p>The EU-ACP grant programme has funded dance scholarships for VOU Fiji.</p> <p>There is limited access to art schools in the region, although the national curriculum in many PICTs includes some CCI elements, such as traditional weaving or singing.</p>
Implement the United Nations conventions on World Natural and Cultural Heritage, Intangible Cultural Heritage, and the Protection and Promotion of Diversity of Cultural Expressions.	Not every PICT has ratified these conventions. Most PICTs have not allocated funding for this. Those who have ratified are often reliant on UNESCO funding to support implementation.
Ensure access to land and marine and resources to allow for cultural practices and to gather traditional materials to create cultural products.	Unknown. Some respondents noted that climate change was impacting their ability to harvest natural materials.
<p>Increase the access of cultural industries to fund and investment programmes:</p> <ul style="list-style-type: none"> ▶ Encourage funds to directly promote their services to cultural producers and use the Pacific Islands Private Sector Organisation and industry associations. ▶ Encourage cultural producers and enterprises to access funds and investment programmes. 	Unknown.
<p>Recognise and build the strength of family businesses as a sustainable, viable business model in order to:</p> <ul style="list-style-type: none"> ▶ Use a breadth and variety of skills needed to generate income (e.g. creative, sales, marketing, management). ▶ Use existing small business programmes for family businesses. 	<p>This is the role of the individual PICTs and often falls under the remit of a country's business or trade development agency.</p> <p>The pandemic dramatically changed economies.</p>

General	
2012 Report recommendations	2023 Findings
<p>Recognise and support a regional industry association for professional cultural practitioners, and establish:</p> <ul style="list-style-type: none"> ▶ Networking practitioners ▶ Information-sharing on professional opportunities ▶ Professional codes of conduct ▶ Minimum rates of pay, terms of engagement, and working conditions for cultural producers (for market viability) ▶ Employment agencies ▶ Booking agencies ▶ Project management within the industry and region 	<p>This is still needed and is a key recommendation in this report.</p>
<p>Encourage and enable cultural producers in rural communities and areas to trade with established village cooperatives. Cultural producers can then freight and sell their products to markets, via the existing trade system.</p>	<p>This still needs to happen and should be supported by PICTs.</p>
<p>Recognise the Pacific Islands Museum Association (PIMA) as a regional association for collaboration. Use PIMA tools (e.g. its code of ethics) as models within cultural industries.</p>	<p>This still needs to happen. This was not raised by respondents.</p>
<p>Encourage corporate support for pro bono accounting and legal services.</p>	<p>This remains an unrealised opportunity. There is no clear responsibility for this role.</p>

Promotion	
2012 Report recommendations	2023 Update
<p>Increase awareness and provide training for cultural producers and enterprises to market, distribute and increase their returns.</p>	<p>Some initiatives (e.g. the TVET initiative in Vanuatu) have been undertaken but remain largely unrealised. This report recommends such training be part of holistic education and training strategies for the CCI.</p>
<p>Develop a regional Pacific awards programme that recognises the excellence of cultural industries in order to increase standards and innovation and attract media attention.</p>	<p>There is a limited number of awards; some awards are offered by Australia (Pacific Break Music Award) and New Zealand (the Arts Pasifika Awards).</p>
<p>Develop strategies to engage the media in cultural industries and to improve promotion (e.g. improve crucial writing skills, work with tertiary level programmes, organise arts tours for journalists).</p>	<p>No initiatives have been identified; however, this report recommends such training be part of holistic education and training strategies for the CCI.</p>
<p>Provide training and mentoring to increase ways to access target markets as well as support and promote successful cultural industries' marketing initiatives.</p>	<p>Some initiatives have been undertaken (e.g. PTI Australia provided mentoring and market access to [particularly] <i>bilum</i> makers from PNG, generating strong returns; however, the programme has finished) but remain largely unrealised. This report recommends such training be part of holistic education and training strategies for the CCI.</p>

Promotion	
2012 Report recommendations	2023 Update
Provide legal protection and enforcement to distinguish authentic cultural goods and services from imports (e.g. through customs regulations and/or legislation).	Many PICTs have legislation in place. However, there is limited awareness and enforcement, both by the CCI and by authorities and the judiciary.
Support branding initiatives that distinguish products of origin and promote authenticity and value proposition in brand messaging and labelling.	A small number of countries have a “Made in...” brand established.
Support producers and promoters in using and maximising existing and established platforms for e-commerce in order to enhance business development and export. Examples of e-commerce include iTunes, Facebook, Myspace, PayPal.	Many creative practitioners, from all disciplines use social media (particularly Facebook) to promote and sell works. Few artists use online sales platforms (Etsy, etc.). Musicians and filmmakers now have access to streaming services.
Support mentoring and training to assist cultural producers to develop narratives, labelling and packaging.	This report recommends such training be part of holistic education and training strategies for the CCI.
Establish industry standards and accreditation of agents, promoters and dealers for professional conduct and fair trade.	No progress has been made. Industry peak bodies need to be established and considerable education made available to producers, retailers and audiences first.



Distribution		
	2012 Report recommendations	2023 Update
1	In recognising that local communities and their diaspora are an important and sometimes primary market for cultural products and services, develop distribution strategies around: local communities; Pacific communities; and diaspora.	No distribution strategies were identified. It is unclear where responsibility sits for developing, implementing and monitoring.
2	Develop strategies to strengthen cultural inputs and value-adding to the tourism market.	No distribution strategies were identified. It is unclear where responsibility sits for developing, implementing and monitoring.
3	Develop cultural tourism as a target market within tourism by developing cultural tourism experiences.	There are limited cultural tourism activities within a small number of PICTs.
4	Encourage tourism promotion agencies and operators to use and appropriately remunerate local or indigenous cultural producers and enterprises.	This was not identified.
5	Develop touring circuits and ongoing distribution networks in international cultural markets (e.g. international festival circuits for dance and music).	No such networks were identified.
6	Continue to strengthen regional festivals and events as commissioners and distributors of cultural products and services.	An active network of festivals (national and provincial) provides sales opportunities, but no commissioning or distribution activities were identified, aside from the <i>Maketi Ples</i> initiative from PTI Australia.
7	Use existing trade relationships and promotions for cultural goods and services (e.g. when trade offices are undertaking promotions for major industries, commission and engage cultural producers to provide differentiation). Encourage national companies and brands to commission and engage cultural producers to differentiate their products and services.	Occasional links are made, with opportunities for artists and creative practitioners, but are often linked to a trade event. There has been some branding of food; however, there has not been any sustained change or opportunities identified.
8	Identify opportunities where culture can add value to key industries and exports. For example, jewellery design and production can add value to Cook Islands' black pearl oyster industry and exports.	No such opportunities were identified.
9	Promote retail outlets for high-quality arts and crafts in Pacific museums in order to provide a sustainable retail outlet for producers, generate income and revenue streams for both producers and the museums, and facilitate commissions of cultural products and services to directly enhance education and public programmes.	This was not identified.
10	Target international museums and galleries with existing Pacific collections to acquire and retail cultural products and services.	This was not identified. There are likely limited opportunities, due to challenging freight and quarantine arrangements. It is difficult for producers to meet institutional standards.

Distribution		
	2012 Report recommendations	2023 Update
11	Use international tertiary institutions with an education and research focus on the Pacific as a market for cultural products and services and develop touring circuits.	This was not identified.
12	Establish a regional collecting agency to enable cultural producers, rights owners and publishers to increase economic returns by developing a feasibility study to determine the capacity of the Fiji Performing Rights Association to become the regional performing rights association and by establishing direct international agreements to maximise economic returns to Pacific artists.	Some countries have identified this as a priority or completed work towards a rights collection and distribution system. Overall, however, this essential building block for the CCI is missing from most PICTs.
13	Introduce a Percentage for Public Art scheme in each PICT to stimulate commissions within major refurbishments and major new building developments.	A small number of countries appears to have such a scheme, but no evidence of implementation or sustained opportunities for artists was shared.
14	Develop corporate clients (e.g. for collections, gifts, uniforms) and link architects with artists and designers.	This was not identified.
15	Implement cultural industry development advisors to build entrepreneurial capacity within the region.	This was not identified.
16	Implement robust legislation and establish collecting agencies to other areas of creative industry (e.g. publishing and design).	This was not identified.

Appendix 2: Economic and country data

GDP data

The following table compares the GDP of the 23 countries included in this report and, by extension, the five additional stakeholder countries.

	Total GDP (USD)	Per capita GDP (USD)	% of Pacific GDP
American Samoa	658,000,000	11,200	0.9
Cook Islands	317,000,000	18,000	0.4
Fiji	9,578,000,000	10,400	12.5
French Polynesia	5,490,000,000	17,000	7.2
Guam	5,793,000,000	35,600	7.6
Kiribati	249,640,000	1,900	0.3
Marshall Islands	250,694,000	6,000	0.3
Micronesia	375,055,000	3,300	0.5
Nauru	149,474,000	11,900	0.2
New Caledonia	11,110,000,000	31,100	14.5
Niue	10,010,000	5,800	0.0
Northern Mariana Islands	1,242,000,000	24,500	1.6
Palau	248,468,000	13,800	0.3
Papua New Guinea	36,589,000,000	3,700	47.7
Samoa	1,211,000,000	5,500	1.6
Solomon Islands	1,703,000,000	2,400	2.2
Timor-Leste	3,160,000,000	2,358	N/A
Tokelau	7,711,583	1,000	0.0
Tonga	651,247,000	6,100	0.8
Tuvalu	55,169,000	4,900	0.1
Vanuatu	888,165,000	2,800	1.2
Wallis and Futuna	60,000,000	3,800	0.1
TOTAL	76,636,633,583		
Australia	1,279,000,000,000	49,800	
France	3,048,000,000,000	45,000	
New Zealand	219,839,000,000	42,900	
United Kingdom	3,028,000,000,000	45,000	
United States of America	21,132,000,000,000	63,700	

Demographic and geographic data

The following table compares headline metrics for the 23 countries included in this report.

	Exclusive economic zone (EEZ)	EEZ world ranking	Land area (sq/km)	Population	% of total Pacific population
French Polynesia	4,767,240	11	4,167	280,858	2.2
Kiribati	3,441,810	14	811	122,745	1.0
Micronesia	2,996,420	16	702	105,982	0.8
Papua New Guinea	2,402,288	18	462,840	9,311,878	72.9
Marshall Islands	1,990,530	21	181	54,443	0.4
Cook Islands	1,830,000	22	236	15,415	0.1
Solomon Islands	1,589,477	24	28,896	744,404	5.8
New Caledonia	1,422,540	26	18,575	274,336	2.1
Fiji	1,282,978	28	18,272	901,603	7.1
Pitcairn	836,108	36	47	50	0.0004
Tuvalu	749,790	41	26	10,780	0.1
Northern Mariana Islands	749,268	42	464	56,992	0.4
Vanuatu	663,251	43	12,189	307,945	2.4
Tonga	659,558	44	747	99,279	0.8
Palau	603,978	46	459	17,975	0.1
Niue	450,000	58	260	1,527	0.0
American Samoa	404,391	59	199	57,090	0.4
Tokelau	319,031	63	12	1,503	0.0
Nauru	308,480	64	21	11,932	0.1
Wallis and Futuna	258,269	70	274	11,306	0.1
Guam	221,504	78	549	179,897	1.4
Samoa	127,950	94	2,842	200,996	1.6
	28,074,861		552,769	12,768,936	
	20% of the global EEZ		.04% of global land area		



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