Pacific Community
Communauté du Pacifique

# Pacific Regional Culture Strategy 2022–2032

## The Pacific Culture Decade

Towards sustainable cultural development

# PACIFIC REGIONAL CULTURE STRATEGY 2022–2032

The Pacific Culture Decade
Towards sustainable cultural development

Pacific Community
Communauté du Pacifique

Suva, Fiji, 2022

© Pacific Community (SPC) 2022

All rights for commercial/for profit reproduction or translation, in any form, reserved. SPC authorises the partial reproduction or translation of this material for scientific, educational or research purposes, provided that SPC and the source document are properly acknowledged. Permission to reproduce the document and/or translate in whole, in any form, whether for commercial/for profit or non-profit purposes, must be requested in writing. Original SPC artwork may not be altered or separately published without permission.

Original text: English

Pacific Community Cataloguing-in-publication data

Pacific regional culture strategy 2022–2032: the Pacific culture decade - towards sustainable cultural development

Culture — Oceania.

Cultural policy — Oceania.

Culture diffusion — Oceania.

I. Title II. Pacific Community

344.0995 AACR2

ISBN: 978-982-00-1466-4

Cover illustration: © Christopher Samisoni, 2022

Prepared for publication at SPC's Suva Regional Office, Private Mail Bag, Suva, Fiji, 2022

www.spc.int | spc@spc.int

# TABLE OF CONTENTS


**LIST OF ABBREVIATIONS** ..... **V**

**FOREWORD** ..... **VI**

**KEY DEFINITIONS** ..... **VII**

**PREAMBLE** ..... **XII**

**INTRODUCTION | SUSTAINABLE CULTURAL DEVELOPMENT** ..... **1**

**ABOUT THE PACIFIC REGIONAL CULTURE STRATEGY** ..... **2**

Background ..... 3

Consultation process ..... 4

**THEORY OF CHANGE** ..... **5**

**CULTURE AS A CROSS-CUTTING PRIORITY FOR SUSTAINABLE DEVELOPMENT** ..... **7**

**A PACIFIC APPROACH | FRAMING THE PACIFIC REGIONAL CULTURE STRATEGY 2022–2032** ..... **12**

**OUR PACIFIC STORY | THE FUTURE IS IN OUR PAST** ..... **13**

The Pacific Regional Culture Strategy as a navigational tool ..... 14

Pacific values and tools ..... 14

**CHARTING OUR DESTINATION** ..... **16**

Our vision ..... 16

Our mission ..... 16

Pānānā Hawaii | The Hawaiian star compass ..... 16

**PRIORITIES AND INDICATORS** ..... **17**

**Priority 1 | Cultural policy frameworks** ..... **18**

**Priority 2 | Cultural heritage** ..... **19**

**Priority 3 | Cultural wellbeing** ..... **21**

**Priority 4 | Cultural innovation** ..... **23**

**Priority 5 | Cultural statistics** ..... **24**

**Cross-cutting priorities and indicators** ..... **26**

**IMPLEMENTATION PLAN** ..... **26**

**MONITORING, EVALUATION AND LEARNING** ..... **27**

**COMMUNICATIONS PLAN** ..... **30**

Communications and visibility mission statement ..... 30

Communication channels and tools ..... 30

**RESOURCE MOBILISATION PLAN** ..... **31**

**REFERENCES** ..... **32**

**ANNEXES** ..... **35**

**Annex 1 I Summary of recommendations from the 2015 mid-term review of Regional Culture Strategy 2010–2020** ..... **35**

**Annex 2 I The use and function of Ke Pānānā Hawaii (Hawaiian star compass)** ..... **36**

# FIGURES AND TABLES

Figure 1. PRCS visual narrative ..... 12

Figure 2. Our Pacific story ..... 13

Figure 3. Envisioning the future: Priorities and indicators ..... 16

Figure 4. The *Rebbilib* navigational chart ..... 27

Figure 5. Overview of activities and their primary purpose ..... 29

Table 1. Theory of change for PRCS 2022–2032 ..... 6

Table 2. Culture inclusive development: Cross-cutting interests ..... 7

Table 3. Pacific proverbs and values ..... 15

Table 4. PRCS 2022–2032 priority areas ..... 17

Table 5. Implementation cycles ..... 26

Table 6. The MEL system framework ..... 28

# LIST OF ABBREVIATIONS

| | |
|---|---|
| ABS | access and benefit sharing |
| CBD | Convention on Biological Diversity |
| CCIs | cultural and creative industries |
| CH | cultural heritage |
| CMM | Culture Ministers Meeting |
| CPAC | Council of Pacific Arts and Culture |
| CROP | Council of Regional Organisations of the Pacific |
| FestPAC | Festival of Pacific Arts and Culture |
| FPIC | free, prior and informed consent |
| HRSD | Human Rights and Social Development division |
| ICH | intangible cultural heritage |
| ICIP | Indigenous cultural and intellectual property |
| IKS | Indigenous knowledge systems |
| IP | intellectual property |
| IPLCs | Indigenous peoples and local communities |
| IPR | intellectual property rights |
| M&E | monitoring and evaluation |
| MEL | monitoring, evaluation and learning |
| MELP | Monitoring, Evaluation and Learning Plan |
| NCDs | non-communicable diseases |
| PICTs | Pacific Island countries and territories |
| PRCS | Pacific Regional Culture Strategy |
| SDGs | Sustainable Development Goals |
| SMEs | small and medium enterprises |
| SPC | Pacific Community |
| TEK | traditional ecological knowledge |
| TK | traditional knowledge |
| TKEC | traditional knowledge and expressions of culture |
| TOC | theory of change |
| UIS | UNESCO Institute for Statistics |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| WIPO | World Intellectual Property Organization |

# FOREWORD

Culture is the lifeblood of our communities, and it provides us with core values that guide and uplift us as we navigate our daily lives. In the Pacific region, culture is at the core of who we are. It speaks to both our connection to place and our ocean identities.

The *Regional Culture Strategy: Investing in Pacific Cultures 2010–2020* was mandated by the Pacific Plan in 2004. It was the first attempt at a regional policy framework for the development of the culture sector in the Pacific region. The *Pacific Regional Culture Strategy 2022–2032* draws on lessons learned from that first strategy. It honours the rich and diverse cultural heritage of our region and focuses on specific ways by which we might better protect and safeguard traditional knowledge and harness the invaluable contribution of culture to sustainable development efforts at the national and regional levels. The priorities outlined in the strategy speak to the shared vision for strong and resilient Pacific communities. They provide a navigational chart for our collective journey over the next 10 years, taking into account the development aspirations of our small island nations.

This culture strategy recognises the increasing role of culture in development and provides policy direction for Pacific Island countries and territories in the strengthening of the culture sector and in the protection and utilization of traditional knowledge in various development contexts. It is unique in that it reflects a Pacific worldview, guided by Pacific cultural values. The metaphor "Our future is in our past" reinforces the acknowledgement of the inherent value of culture for the wellbeing of our peoples and of its contribution to resilience building.

I am reminded of the words of our *kūpuna* (elders), as documented by Mary Kawena Pukui in her book *'Ōlelo No'eau: Hawaiian Proverbs and Poetical Sayings*, entry 612:

> *"He i'a no ka moana, he aho loa ku i ke ko'a.*
> *A fish of the deep sea requires a long line that reaches the sea floor.*
> *In order to obtain a good position, one must prepare."*[1]

On behalf of the Council of Pacific Arts and Culture (CPAC), I extend our deepest appreciation to everyone who contributed to the development of the *Pacific Regional Culture Strategy 2022–2032*. You have generously given your time and wisdom to prepare our way and put us in a good position to navigate the next 10 years together. To our member countries and the many organisations that provided advice and guidance, we are grateful. *Mahalo Nui Loa!* This strategy marks the beginning of the next 10 years of our journey, and we look forward to working together towards our common purpose – *A future where Pacific region cultures are vibrant, visible, and valued for the empowerment, wellbeing and prosperity of our people.*

'O au iho nō me ka ha'aha'a,
*Kumu Hula Mapuana de Silva*
*Chair, Council of Pacific Arts and Culture*[1]

1 Mary Kawena Pukui, *'Ōlelo No'eau: Hawaiian Proverbs and Poetical Sayings*, entry 612

# KEY DEFINITIONS

For ease of reference, a selection of key terms that are used in the Pacific Regional Culture Strategy 2022–2032 (PRCS) are provided below. These are arranged in thematic clusters as follows: Key foundational terms, heritage terms, terms associated with traditional knowledge and expressions of culture (TKEC), and terms related to PRCS priorities.

## Key foundational terms

### Culture

For the purpose of the PRCS, it is taken to mean the distinct set of "spiritual, material, intellectual, and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs."[2] Put more simply, culture refers to the way of life of a particular group of people including their values and belief systems, worldviews, philosophies, and knowledge systems that are expressed through their language(s).

### Cultural and creative industries

There is no single definition of the **cultural and creative industries** (CCIs), although the term has become popularised in recent years. Some choose to simply use cultural industries or creative industries. When used separately, the cultural industries are taken to relate more closely with cultural heritage and traditional forms of creation, whereas the creative industries cover creative goods and services, which include innovation, profit generation and the creation of jobs. When used separately, the cultural industries are sometimes called the cultural economy, and the creative industries as the creative economy. The CCIs are recognised as having both cultural and commercial value.

In using the combined terminology, the CCIs are taken to mean all investment, profit generation activities and job creation opportunities that utilise intellectual property (IP) in cultural heritage as well as in the creative arts space. This includes advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research and development, software, computer games, electronic publishing, TV and radio. CCIs are sometimes referred to as the orange economy.

### Cultural mapping

**Cultural mapping** is an important instrument that is used in the safeguarding of intangible and tangible cultural heritage. Specific tools and approaches are used in community-based participatory data collection and management with the aid of mapping software using GIS (geographic information systems).

### Indigenous peoples and local communities

The term **Indigenous peoples and local communities** (IPLCs) recognises communities that have a long association with the lands and waters that they have lived on or used over time. Indigenous communities, peoples and nations are those which have a historical continuity with pre-colonial societies that developed on their territories and consider themselves distinct from other sectors and settler communities of their contemporary societies. The United Nations Permanent Forum on Indigenous Issues acknowledges that because of their long association and reliance on local resources, local communities also have accumulated knowledge, innovations and practices regarding sustainable management and development, including useful environmental knowledge.

2 UNESCO (United Nations Educational, Scientific and Cultural Organization) 2001. Universal Declaration on Cultural Diversity. Paris: UNESCO.

Indigenous communities are sometimes called First Nation peoples or First peoples of the land. Pacific Indigenous communities often choose to be recognised by specific place-based references or in their own language terms. For example, Indigenous Māori are referred to as Tangata Whenua (people of the land, New Zealand), Aboriginal or Torres Strait Islanders (Australia), iTaukei (Fiji), Kanak (New Caledonia), Chamoru/Chamorro (Guam/ Mariana Islands) and Ta'ata Mā'ohi (Tahiti). Local communities in Australia, New Zealand, Fiji, and Hawaii and in other Pacific Island countries and territories (PICTs) also include Pacific diaspora communities. In New Zealand, the term Pasifika/Pasefika is used to refer to those nationals and diaspora communities who have ancestral and heritage links to other Pacific Island communities.

### Sustainable development

The most commonly used definition for **sustainable development** refers to the 1987 Brundtland report *Our common future*, which was prepared for the World Commission on Environment and Development. It defines sustainable development as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." [3]

## Heritage terms

### Cultural heritage

In the context of the PRCS, **cultural heritage** is taken to refer to both intangible cultural heritage (ICH) and tangible cultural heritage, which are passed on over time, across generations. ICH captures traditions or living expressions of culture, language and oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe and heritage arts and crafts. Tangible cultural heritage covers:

- movable cultural heritage (heritage arts/crafts, paintings, sculptures/carvings, coins, manuscripts, etc.);
- immovable cultural heritage (ancestral cultural landscapes, archaeological sites, etc.); and
- underwater cultural heritage (including oceans, rivers, lakes, etc., as well as shipwrecks, underwater ruins, and cities).

**In the Pacific context, heritage is understood holistically to include both elements of cultural heritage and natural heritage.** This close interconnectedness often requires integrated heritage programmes and efforts. An example of this is mixed heritage sites, which contain elements of both natural and cultural significance. It also includes significant natural habitats for in situ conservation of biological diversity, including those that contain threatened species.

### Natural heritage

**Natural heritage** comprises those natural features, geological and physiographical formations and assigned areas that include natural sites of value from a scientific or conservation perspective, or of natural beauty as well as areas that include the habitats of threatened and at-risk species of animals and plants. Critical to this discussion is the protection of natural heritage sites, including world heritage sites, in relation to climate change.

3 Dunham I. 2004. Our Common Future. Retrieved from: http://www.ourcommonfuture.org/

## Terms associated with traditional knowledge and expressions of culture

### Access and benefit sharing

Initially associated with the *Convention on Biological Diversity* (CBD), **access and benefit sharing** (ABS) refers to the way that genetic resources are accessed including mechanisms that are used to ensure that benefits are shared between the users and providers of these resources. In the cultural heritage context, ABS is taken to mean a similar arrangement between Indigenous and local communities as the holders and owners of TKEC and prospective users. ABS is based on ideas of equity and acknowledgment of the value placed on the knowledge and skills that are being shared.

### Intellectual property and intellectual property rights

World Intellectual Property Organization (WIPO) defines **intellectual property** (IP) as *"creations of the mind*, such as inventions; literary and artistic works; designs; and symbols, names and images used in commerce. IP is protected by law, for example, [through] patents, copyright, and trademarks, which enable people to earn recognition or financial benefit from what they invent and create. By striking the balance between the interests of innovators and the wider public interest, the IP system aims to foster an environment in which creativity and innovation can flourish."[4] Intellectual property rights (IPR) are those legal rights accorded to creators or inventors and provide legal protection for a fixed period of time.

New innovations or creations that draw from TKEC may secure IPR protection by means of a patent, trademark, and geographical indication protection, or could be protected as a trade secret or confidential information. However, TKEC and traditional ecological knowledge (TEK) are not currently covered by IPR as they are considered collective or communally owned and are therefore difficult to protect under conventional IP systems. While conventional IP laws determine the fixed period of protection, IPLCs maintain that their rights to TKEC are fixed and cannot be timebound. For this reason, the definition of indigenous cultural and intellectual property (ICIP), see below, is important.

### Indigenous cultural and intellectual property

A definition for ICIP is provided by Jean Kearney, Aurora Intern and Terri Janke (2018), as stated below:

> ICIP is based on the right to self-determination and ICIP rights are Indigenous People's rights to their heritage and culture. Heritage includes all aspects of cultural practices, traditional knowledge, and resources and knowledge systems developed by Indigenous people as part of their Indigenous identity. ICIP rights also cover: Literary, performing, and artistic works … Languages, Types of Knowledge, including spiritual knowledge, Tangible, and intangible cultural property, Indigenous ancestral remains and genetic material, Cultural environmental resources, Sites of Indigenous significance, and Documentation of Indigenous heritage.
>
> ICIP rights are collective in that the cultural expression and knowledge originate from a clan group and are passed on from generation to generation. Due to the continuing nature of Indigenous culture, ICIP also includes items created based on indigenous cultural heritage. ICIP rights are based in customary laws which are not recognised by the legal system. There are gaps in the law which mean that unless Indigenous people can meet the requirements of intellectual property laws like copyright, their rights are unprotected and open to exploitation[5].

4 WIPO (World Intellectual Property Organization) https://www.wipo.int/

5 Kearney J., Intern A. and Janke T. 2018. Rights to Culture: Indigenous Cultural and Intellectual Property (ICIP), Copyright and Protocols. Retrieved from: https://www.terrijanke.com.au/post/2018/01/29/rights-to-culture-indigenous-cultural-and-intellectual-property-icip-copyright-and-protoc

## Traditional knowledge and Indigenous knowledge systems

**Traditional knowledge (TK)** refers to the knowledge, know-how, skills, and practices that are developed, sustained and passed on from generation to generation within a community, often forming part of its cultural or spiritual identity. While there is not yet an accepted definition of TK at the international level, it can be said that:

- TK, in a general sense, embraces the content of knowledge itself as well as traditional cultural expressions, including distinctive signs and symbols associated with TK.
- TK, in the narrow sense, refers to knowledge as such, in particular the knowledge resulting from intellectual activity in a traditional context, and includes know-how, practices, skills and innovations.

Traditional knowledge can be found in a wide variety of contexts, including agricultural, scientific, technical, ecological, and medicinal knowledge as well as biodiversity-related knowledge.

Use of the term TK has been contested as some believe that the term "indigenous knowledge systems" (IKS) is more holistic and captures the essence of the cultural knowledge of Indigenous peoples more appropriately than TK.

## Traditional ecological knowledge

**Traditional ecological knowledge** (TEK) refers to the body of knowledge, beliefs, values, traditions, practices, institutions, and worldviews that are developed, sustained, and held by Indigenous and local communities in close relationship with their natural environment. TEK comprises all knowledge and practices and Indigenous understandings of custodianship within a broad and holistic cultural ecology of land, sky and sea.

# Terms related to PRCS priorities

## Cultural innovation

For the purpose of the PRCS, **cultural innovation** refers to the development and design of new expressions of culture and/or cultural goods and services. These new expressions of culture may be inspired by or informed by tangible cultural heritage and/or cultural processes and methodologies and give due consideration to traditional knowledge and knowledge holders. They include:

- elements of creativity, invention, new ways of seeing and doing, the use of new media and artistic mediums, materials, processes, and technologies (where transformation is seen as the integration of digital technologies into all areas of business including CCIs); and
- innovative new approaches that add value to the continuity of culture and enhancement of cultural practices as well as the use of traditional methods, approaches and materials in new ways.

Cultural innovation is at the heart of the CCIs and draws attention to the need for protection of the TKEC of Indigenous and local communities. Protective mechanisms include the use of relevant guidelines and processes that ensure the participation of and appropriate compensation through various means, including ABS mechanisms.

## Cultural policy frameworks

**Cultural policy frameworks** are formalised sets of policies, procedures or goals and priorities that are designed for use in negotiation or decision-making in order to guide national or regional culture investment, development and growth over a specific time frame. Examples include national culture policy, national arts policy, national TK/TEK framework, national sustainable development plans, national development plans, and national curriculum frameworks, et cetera. It also includes regional frameworks and strategies.

## Cultural statistics

**Cultural statistics** is a broad term used to refer to the data that is collected to measure specific cultural dimensions across economic and social domains; for example, in culture and education, CCIs, investment in national heritage, language revitalisation programmes, a number of scholarships in the areas of culture and the arts, et cetera.

## Cultural wellbeing

**Cultural wellbeing** relates to cultural welfare and recognises the role of culture in contributing to the overall state of wellbeing or holistic wellness that enables the survival, livelihood, resilience, and dignity of a group of people. Cultural wellbeing is the foundation of holistic wellbeing. It captures several cultural protective factors, which contribute to the individual and collective wellbeing in ensuring social inclusion, social justice and social cohesion. These cultural protective factors include the following:

- Value systems, beliefs and identity of a group of people.
- Freedom to speak one's language and to participate and belong to a cultural and linguistic community.
- The right to retain, interpret and express knowledge systems, cultural heritage and history, landscapes and buildings, and the arts.
- Access to and participation in cultural events and activities.

Festival of Performing Arts 1988, PC: National Archives of Australia. NAA: A6135, K8/9/88/113

# PREAMBLE

Together, we affirm our regional commitment to each other and the people we serve. We draw inspiration from the *Pacific Leaders Statement* (2014)[6] and collectively commit to working together to achieve sustainable development in the Pacific region. Guided by the principles outlined in the Pacific Framework for Regionalism, the PRCS envisions a future where *"we treasure the diversity and heritage of the Pacific and seek an inclusive future in which cultures, traditions and religious beliefs are valued, honoured and developed"*[7]. In line with this, we:

- **recognise** the significance of the mutually reinforcing relationship between culture and sustainable development.
- **reaffirm** the importance of self-determination and the need for investment in culture as a driver and enabler of social, economic, environmental and spiritual wellbeing.
- **reclaim** our sacred connection to the land, sea and peoples of Oceania, our roles as custodians and the relationships that define our identity and connection to place and space.
- **proudly acknowledge** our role as custodians of the world's largest, most peaceful and abundant ocean, its many islands and its rich diversity of cultures.
- **celebrate and draw strength** from the culture and traditions, languages, social values and religious freedoms and beliefs that bind citizens and communities together, providing sustenance, social stability and resilience.
- **commit to our shared responsibility** for our significant terrestrial and oceanic resources, which provide livelihoods and opportunities for sustainable development.
- **recognise** our collective ways of being through regional cooperation.
- **strive** for excellence through effectiveness, efficiency and responsiveness.
- **accept** responsibility and accountability to each other through reciprocity and committing to lifting each other up and nurturing these relationships with the utmost of care and respect for our peoples.

6 Pacific Leaders Statement 2014

7 PIFS (Pacific Islands Forum Secretariat) 2018. The Framework for Pacific Regionalism. Retrieved from: https://www.forumsec.org/wp-content/uploads/2018/02/Framework-for-Pacific-Regionalism_booklet.pdf/.

# INTRODUCTION | SUSTAINABLE CULTURAL DEVELOPMENT

The development landscape has changed considerably since the idea of a PRCS was first mandated in 2004 by the Pacific Plan. When the first phase of the *Regional Culture Strategy: Investing in Pacific Cultures 2010–2020*[1] was rolled out, culture was gaining recognition internationally as the fourth sustainable development pillar alongside economy, environment and society. As a result of related initiatives at regional and international levels, the last 10 years have seen an increasing acceptance of the inclusion of culture in previously closed development spaces. However, this shift in thinking about the value of culture has not always translated into resource investment or sustained cultural development. For this reason, the *Pacific Regional Culture Strategy 2022–2032* takes a holistic approach and aims to capture both sustainable development aspirations as well as safeguarding and protective interests. Party to the PRCS are 24 of the 27 Pacific Community (SPC) member countries. This comprises 22 Pacific Island Countries and Territories (PICTs), Australia and New Zealand[2]

Today, culture is widely viewed as a *vector*, *enabler*, *driver* and *catalyst* of sustainable development. It is understood as a way of life including cultural heritage (both intangible and tangible) and natural heritage. Culture shapes individual, communal and national identities and informs the way we see the world and our place in it – our values and beliefs, as well as the way we think and behave – and provides the foundation for collective social wellbeing, cohesion and sustainable livelihoods.

As the foundational pillar or cross-cutting pillar of sustainable development, culture plays a central and integrated role in achieving social, economic and environmental sustainability. Specific areas of interest include safeguarding mechanisms for languages, cultural and natural heritage, traditional knowledge, and TKEC; cultural and Indigenous rights; ABS tools for the use of traditional knowledge of IPLCs; local production and consumption; bio-cultural diversity; and the CCIs.

Sails from sakmans and canoes fill the horizon at Paseo de Susana in Hagåtña during the traditional canoe welcome ceremony to open the 12th Festival of Pacific Arts in Guam. Photo: Manny Crisostomo, 2016.

1 Regional Culture Strategy: Investing in Pacific Cultures 2010–2020

2 The Pacific Community (SPC) has 27 members. This includes five founding members: Australia, France, New Zealand, United Kingdom and United States, as well as 22 PICTs: American Samoa, Cook Islands, Federated States of Micronesia, Fiji, French Polynesia, Kiribati, Republic of the Marshall Islands, Nauru, New Caledonia, Niue, Northern Marianna Islands, Palau, Papua New Guinea, Pitcairn Islands, Salomon Islands, Samoa, Tokelau, Tonga, Tuvalu, Vanuatu and Wallis and Futuna.

# ABOUT THE PACIFIC REGIONAL CULTURE STRATEGY

The PRCS is mandated by PICT governments. This strategy continues the work of the last PRCS and draws from lessons learned over the last decade. It takes a future-focussed perspective in the context of our Pacific cultural story, recognises distinct priorities of each PICT and identifies those areas where we can work collectively using our shared cultural values towards common goals and priorities.

The policy direction taken by the *Pacific Regional Culture Strategy 2022–2032* is aligned with and complements other regional commitments including the *Pacific Framework for Regionalism* (2014); S*AMOA Pathway* (2014); the *Pacific Roadmap for Sustainable Development* (2018); *Pacific Regional Education Framework* (2018–2030); *Pacific Sustainable Tourism Framework* (2021), draft Regional Kava Development Strategy, draft Pacific Islands Private Sector Strategy, Pacific Leaders Ocean Statement (2021) and 2050 Strategy for the Blue Pacific Continent.

The strategy is informed by international commitments and instruments such as the UN Declaration on the Rights of Indigenous Peoples (UNDRIP 2007), Universal Declaration of Human Rights (UDHR 1948), Convention on Biological Diversity (CBD 1992), Nagoya Protocol (2010), UNESCO Universal Declaration on Cultural Diversity (2001), 1980 Recommendations concerning the Rights of the Artist, 2015 Recommendation on Museums and Collections, as well as United Nations Educational, Scientific and Cultural Organization (UNESCO) conventions pertaining to culture and heritage, which include the following:

- 1952, 1971 Protection of Copyright and Neighbouring Rights
- 1954 Protection of Cultural Property in the Event of Armed Conflict
- 1970 Fighting against the illicit trafficking of cultural property
- 1972 Protection of the World Cultural and Natural Heritage
- 2001 Protection of the Underwater Cultural Heritage
- 2003 Safeguarding of the Intangible Cultural Heritage
- 2005 Protection and Promotion of the Diversity of Cultural Expressions

The approach and vision focus on capacity strengthening and are intended to assist PICTs to achieve their respective culture development priorities. The strategy is intended as a guiding and enabling policy framework. It provides a foundation for investment, development and growth within the culture sector and across national and regional development priorities. It aims to provide guidance and support to:

- influence national, regional and global platforms;
- enhance understanding of the value of culture across sectors;
- build opportunities for partnerships and sharing;
- increase communication and advocacy;
- build capability across the sector and for cross- and multi-sector approaches; and
- strengthen accountability for culturally sustainable development.

As a contextual living document, the PRCS is responsive and resilient to both longstanding, current and potential future issues that impact the culture sector and influence the living cultural experience of people of the Pacific region. Maintaining this responsiveness requires attention to emerging contemporary issues. Over time, this has extended from an initial emphasis of safeguarding cultural heritage to other development needs such as climate change, oceans and, most recently, the COVID-19 pandemic.

COVID-19 poses an unprecedented challenge to the culture sector. Tourism, the primary economic driver in most PICTs, has been severely affected with the closure of international borders, which has affected airlines, the hotel industry and all other visitor supported enterprises. The culture sector, CCIs and community cottage industries have also been impacted. Cultural producers and the arts community, which are largely dependent on tourist sales, have had to look to other means of sustaining their livelihoods. Preliminary global COVID-19 impact assessments show that the entire global cultural ecosystem has been affected by the pandemic but at the same time, culture has emerged as a source for community resilience and recovery.

Climate change is recognised as one of the greatest threats in the Pacific region today. PICTs have a high vulnerability to natural disasters, which elevates the need for risk preparedness including disaster risk reduction, climate mitigation and adaption, as well as other resilience building mechanisms. Culture is a powerful resource to mitigate and adapt to climatic shifts. IKS are repositories of ancient wisdom that comprise the traditional knowledge of IPLCs. TEK offers an insight into what it means to live in balance as a custodian of the land and sea and should be seen as a complementary knowledge system in developing climate change action. Conversely, while culture is seen as a source for rebuilding resilience, climate change poses both immediate and long-term threats to cultural continuity and survival. There are serious concerns about culture loss, climate migration and displacement of Indigenous populations and the implications that these pose for both cultural and natural heritage loss.

The PRCS is complemented by the *Monitoring, Evaluation and Learning (MEL) Plan for the implementation of the Pacific Regional Culture Strategy 2022–2032* (MEL Plan)[3] and the *Communications Plan for the implementation of the Pacific Regional Culture Strategy 2022–2032* (PRCS Communications Plan).[4]

## Background

The *Regional Culture Strategy: Investing in Pacific Cultures 2010–2020*[5], was the outcome of a four-year development process. In 2007, at its fifth meeting in Noumea, the executive board of the Council of Pacific Arts and Culture (CPAC) noted the need for progress towards item 11.1 of the *Pacific Plan, "to develop a regional culture strategy and strengthen Pacific cultural identity."* A year later, it resolved to develop a strategy for consideration by member states and to establish an RCS working group. The resulting strategy was the outcome of a series of consultations between regional organisations, national culture representatives and experts from PICTs.

The PRCS was endorsed by Pacific Ministers for Culture at their second meeting, which was held in Honiara, Solomon Islands in 2012. The strategy was designed around 10 goals, seven of which were set at the national level and three at the regional level. It focused on six target areas including, traditional knowledge and intangible cultural heritage; cultural sites, places and spaces; cultural infrastructure and institutions; cultural industries; cultural goods and services; and cultural practitioners.

A mid-term review of the strategy was conducted from August to December of 2015. The primary recommendation of this review was to redesign and reduce the scope of the strategy in order to increase its effectiveness and reach. The strategy was commended as being a milestone for cultural development in the Pacific region and for its alignment with international and regional frameworks.

In addition to specific areas of improvement for SPC's Culture Programme and country actions, recommendations included the need to:

- reduce and reprioritise the goals and objectives of the strategy;
- develop SMART (specific, measurable, achievable, relevant and time-bound) indicators;

3 Monitoring, Evaluation and Learning (MEL) Plan for the Implementation of the Pacific Regional Culture Strategy 2022 –2032

4 Communications Plan for the Implementation of the Pacific Regional Culture Strategy 2022–2032

5 Regional Culture Strategy: Investing in Pacific Cultures 2010–2020

- develop and review operational aspects including national-level capacity-building within the culture sector; and
- develop a communications and resource mobilisation strategy.

Following the review, a three-year plan was developed for the remaining three years of the PRCS (2017–2020). Phase 2 was designed around a theory of change (TOC) approach, which focuses on strengthening culture sector development. It outlined a process-approach to identifying problems or challenges and mapping short-, medium-, and long-term development growth, needs and outcomes.

The PRCS 2022–2032 *Sustainable Cultural Development draws* on lessons learned from the first PRCS. It is informed by the recommendations of the 2015 Mid-Term Review Report of the *Regional Culture Strategy: Investing in Pacific Cultures 2010–2020* and is framed by country priorities and development aspirations. A PRCS working group was established at the 27th Council of Pacific Arts and Culture meeting and endorsed by the Pacific Ministers for Culture. The working group is self-funded and comprises volunteer members who work together to develop the new strategy. The group includes the following country representatives: Cook Islands, Fiji, Guam, New Caledonia, Palau, Papua New Guinea, Tonga, and Wallis and Futuna with representatives from participating organisations including UNESCO Office for the Pacific States, Pacific Tourism Organisation (SPTO) and Pacific Islands Forum Secretariat (PIFS).

The first meeting of the working group was held in Suva in December of 2016. At the second meeting, held in May 2017 in Noumea, Fiji was selected as Chair. In December of 2019, the working group convened in Suva to discuss the development of the new PRCS and agreed to a 10-year lifeline and for the central foundation of the PRCS to include Pacific cultural values, beliefs and ways of knowing. The working group developed an overarching framework for the strategy, which describes the values, priorities and approaches. This framework was used for conducting local consultations within working group countries in 2020 and to finalise the draft strategy. There was consensus that the PRCS must be framed with the broader Pacific story and that it should reflect a culturally unique perspective and methodology.

## Consultation process

In-country consultations took place from November 2020 to May 2021 with the technical support of the SPC Human Rights and Social Development (HRSD) division. Select countries tasked their national culture agencies through their respective line ministries with the review of the draft PRCS vision, mission, approach, priorities and indicators. Seven countries self-identified for this process including Australia, Cook Islands, Fiji, French Polynesia, New Zealand, Solomon Islands and Tonga. These country reports were presented to the PRCS working group in August 2021 and were used to fine-tune priority areas and indicators.

# THEORY OF CHANGE

The theory of change (TOC), which was endorsed by the working group in 2019, adopts a problem-solving approach that begins with identifying the problem that is to be addressed and articulating the desired long-term change. Acknowledging that change is not linear and takes place in stages, the TOC details important steps that lead to long-term change, the approach to achieving change and underlying assumptions. The PRCS adopts this approach to help determine whether the vision and priorities of the strategy are being progressed and to what extent outputs are achieved against the priority areas. It is designed to help countries and the region track desired change in a meaningful way. The TOC provided below is premised on three main problems that it seeks to address: the lack of funding and resources; development policy gaps; and the need for recognition of the contribution of culture to sustainable development. The TOC statement therefore reads:

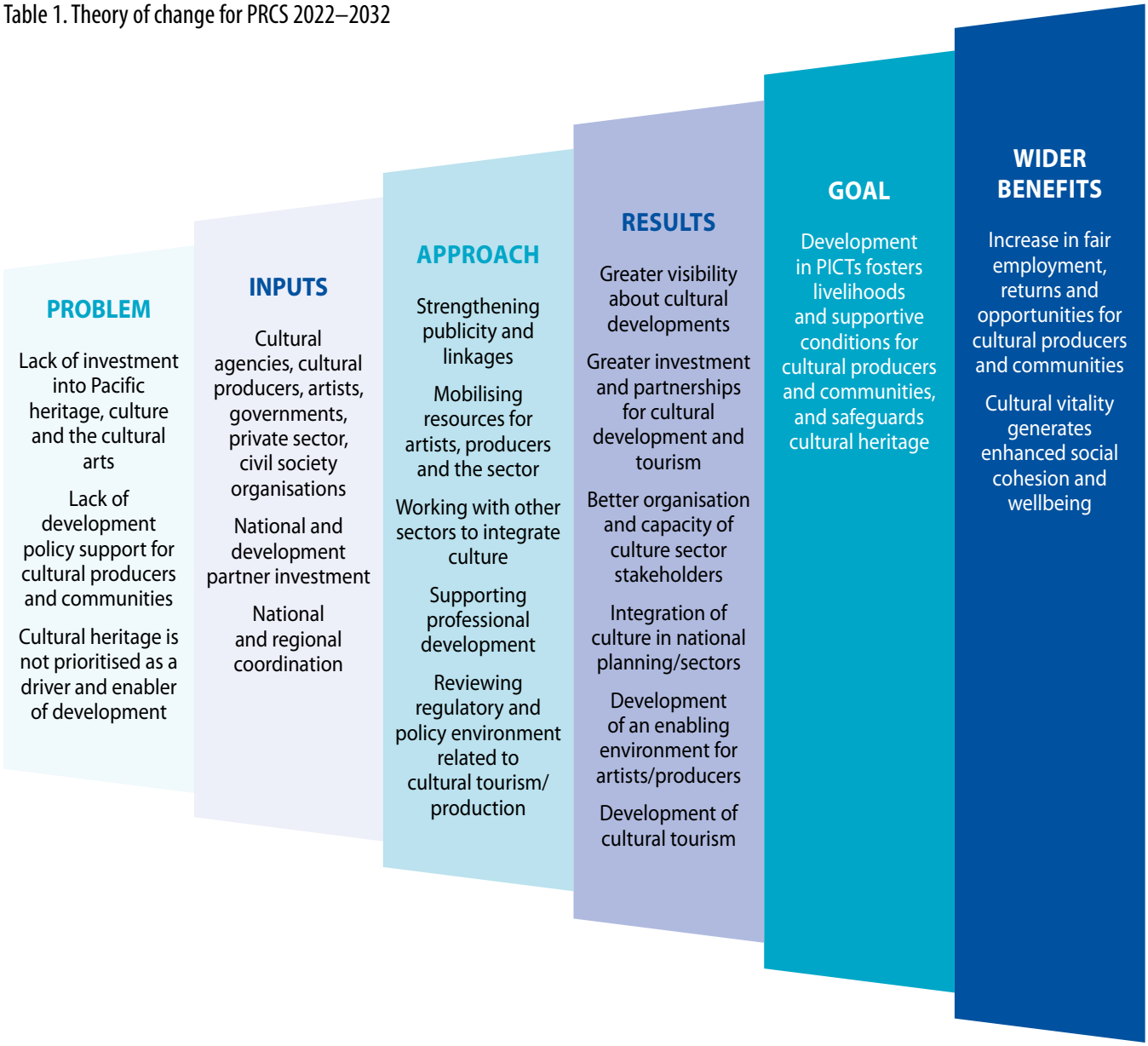
> If financial and human resources are invested in the preservation and safeguarding of Pacific heritage, culture, and arts, then culture would be better integrated as an enabler and driver of sustainable development, and cultural brokers and communities would be better supported.
>
> The aim is to bring together cultural stakeholders in a coordinated manner and focus on resource mobilisation, communication, institutional mechanisms, integration of culture across sectors, and cultural production.

## Assumptions

The TOC approach will inform the monitoring and evaluation (M&E) process of the PRCS. It makes several assumptions, which are drawn from the wider Pacific context of the culture sector, culture in development and the CCIs. These assumptions are as follows:

- Cultural producers and communities would benefit from a development environment that values their goods and services.
- Development in the PICTs would be enhanced by better integration of culture.
- Cultural development will be supported by collaboration between government, civil society and the private sector.
- Potential partners will be receptive to information about the value of culture.
- Other sectoral policies and programmes will be open to integrating culture in order to add value to their outcomes.
- Improved communication will attract increased interest beyond typical culture stakeholders.
- Improved capabilities in culture sector will lead to more effective culture sector management and opportunities for stakeholders.
- Increased opportunities in the field of culture would benefit all of society.

Table 1. Theory of change for PRCS 2022–2032



# CULTURE AS A CROSS-CUTTING PRIORITY FOR SUSTAINABLE DEVELOPMENT

Culture is no longer seen as a barrier to development. Today, it is widely viewed as the cross-cutting pillar of sustainable development, and plays a central and integrated role as a vehicle for social development, social cohesion and stability, economic development, environmental stability and in developing resilient communities.[6] In this role, culture is referred to as either a *vector*, *enabler*, *driver*, and/or *catalyst* of sustainable development and is seen as having both a direct and transversal or cross-cutting benefits to other sustainable development goals (SDGs) and development priorities. The commitment by PICTs to the SDGs reflects the need for culture-inclusive development to amplify this cross-cutting agenda.

> In addition to being a standalone policy area, culture cuts across the broad spectrum of public policies, acting as an enabler and driver to achieve a variety of development prospects. This transversal dimension of culture echoes the rationale of the United Nations 2030 Agenda for Sustainable Development, which promotes a holistic, webbed approach to sustainable development across its 17 Sustainable Development Goals (SDGs) and 169 Targets; the 2030 Agenda addresses sustainable development as a set of interrelated variables highlighting the close linkages and synergies between different public policy areas. Although culture does not have a dedicated SDG, it contributes to all 17 SDGs – from poverty alleviation to quality education, employment, social justice, and environmental protection – and is explicitly reflected in several targets. [7]

The PRCS encourages a cross-sectoral approach to culture integration and mainstreaming for effective and impactful national and regional development interventions. Integrated approaches connect sectors and industries and provide linkages between national, regional and international development agendas and aspirations. They also rely on cross-sectoral collaborations, feedback and reporting. Table 2, below, summarises several areas of interest across thematic areas.

Table 2. Culture inclusive development: Cross-cutting interests

| Social cohesion and stability | Economic development | Environmental sustainability | Resilient communities |
|---|---|---|---|
| • Cultural heritage<br>• Food security<br>• Health<br>• Education<br>• Safeguarding TKEC<br>• Appreciation for diversity<br>• Intercultural dialogue<br>• Social inclusion<br>• Empowerment of women<br>• Enabling environment for SDGs | • CCIs<br>• Traditional livelihoods<br>• Opportunities for economic growth through micro-enterprises<br>• Cultural tourism/ agritourism<br>• Cultural infrastructure and institutions | • Natural heritage<br>• Oceans and climate change<br>• Cultural and ecological diversity<br>• TEK<br>• Traditional systems of environmental management<br>• Ecotourism<br>• Cities and cultural landscapes | • Innovation and creativity<br>• Local building materials and technologies<br>• Culture and globalisation<br>• Agents of development |

6 UNESCO 2010. The Power of Culture for Development. Retrieved from: https://www.seameo.org/LanguageMDGConference2010/doc/LC2010-Power-of-culture-development.pdf

7 UNESCO 2021. https://en.unesco.org/culture-development/transversal-approaches

The PRCS can act as a catalyst to mitigate the all-too-common silo development interventions. A two-pronged approach emphasises development of the culture sector and advocates for culture inclusion in public policies such as the right to education, the link to economy and sustainable livelihoods, social cohesion, environment (land and sea), disaster risk reduction and mitigation, science, and communication as well as in international cooperation. Such collaborative efforts increase awareness and strengthen capacity of stakeholders and partners to integrate culture within their policies, plans and programmes.

The PRCS is aligned with and complements other regional frameworks and strategies and will therefore, require integrated reporting. To do this, it will be important to strengthen links with existing, relevant reporting lines to ensure linkages with the broader areas of regional development. The strategic vision of the *2050 Strategy for the Blue Pacific Continent* provides the basis for this integrated effort.

## The significance of traditional knowledge (TK)

**TK** is often seen as a means by which to respond to and inform interventions for the achievement of various national and regional priorities. When framing culture integration efforts that touch on TK, it is important to recognise the tremendous opportunity and increasing interest in the use of TK in new areas of development. Caution must be exercised, and due consideration given to recognising and valuing collective ownership rights and ICIP of IPLCs. Discussions must begin from a position of free, prior and informed consent (FPIC). Across all sectors and industries, policies, and frameworks, IKS and, by extension, TK and TKEC are seen in three different ways as follows:

1. As an enabler for a deeper understanding of socio-cultural, economic and ecological contexts.
2. As containing Indigenous and cultural wisdoms, knowledge, skills and practices within a holistic Indigenous science framework that is sought after for mitigation and management of natural resources and for commerce.
3. As offering commercial opportunities and economic value through direct use of Indigenous/local knowledge, skills and practices or by adaptation of these in order to generate new products, services, methodologies and/or approaches.

The aim is to find the balance between safeguarding and protective mechanisms and legislature, and effective use of TK and TKEC for the benefit of IPLCs themselves as well as for national development. This raises the question about what equity looks like for IPLCs and includes discussions about IPR, ICIP, FPIC and ABS mechanisms.

**The list of selected sectoral interests below demonstrates cross-cutting linkages with culture and traditional knowledge.**

## Culture, oceans and climate change

There is capacity to strengthen culture integrated work for regional oceans and climate change efforts including awareness and advocacy about the connection between Pacific people's identity as custodians of place (land, sky and sea). In this worldview, the ocean is a significant cultural identity marker for Pacific peoples who speak of spiritual and cultural connection to the sea and to ocean resources. This essence is captured in the *PIFS Leaders Ocean Statement* (2021)[8], which commits to shared solidarity for leadership and collective resolve to ensure protection of the Pacific Ocean. The Pacific Ocean is seen as *"our endowment fund, inherited from our ancestors and which we share with future generations. We must care for, invest in and nurture the Ocean in order to continue to benefit from it."* (p. 2)

8 PIFS (Pacific Islands Forum Secretariat) 2021. Pacific Islands Forum Leaders Ocean Statement 2021. Suva, Fiji: PIFS. Retrieved from: https://www.forumsec.org/wp-content/uploads/2021/03/Oceans-Satement_v8.pdf.

Culture offers new ways of seeing, knowing and doing that are relevant to mitigation and adaptation efforts. A significant challenge, however, is the issue of safeguarding cultural and natural heritage in communities that are particularly vulnerable and at risk of natural disasters, which are exacerbated by changing ocean temperatures and other disruptions such as tsunamis, king tides and high-category tropical cyclones. Low-lying islands and PICTs that are vulnerable to rising sea levels and salination of limited land masses also face food insecurity and impending climate migration with serious implications for cultural and natural heritage loss and the loss of ICH. TEK and Indigenous Ocean science offer insights into Indigenous wisdoms about the ocean and Indigenous eco-indicators, which are sometimes classified as closed or sacred knowledge and access to which needs to be mitigated. Close alignment with existing regional platforms and working groups such as the Pacific Oceans Alliance and other relevant Council of Regional Organisations of the Pacific (CROP) agency networks will be necessary to strengthen ocean and climate change interventions.

## Culture and the environment

Related to oceans and climate change is the connection between culture and the environment. IKS are holistic and within this system are a body of knowledge referred to as TEK. TEK is a culmination of cultural and natural heritage, which captures both land-based and ocean-based knowledge, values, skills, practices and rituals. There is opportunity for locally driven and led initiatives that promote healthy living, sustainable livelihoods and sustainable ecological practices and approaches. TEK is a source of resilience in the face of extreme weather patterns and provides unique insights into sustainable practices that inform contextual approaches to conservation. It provides insight into what it means to live in balance with the natural environment. Disaster risk management is a key part of this discussion. Positively, TK and TEK offer sustainable cultural approaches and practices that can help with mitigation such as the use of eco-indicators as a means by which to predict and prepare for natural disasters as well as the means by which to manage recovery efforts. At the same time, natural disasters pose a threat to both cultural heritage and natural heritage.

## Culture and education

The PRCS complements the *Pacific Regional Education Framework (PacREF) 2018–2030*[9] by recognising that education is central to the SDGs and for cultural development interests, as well as broader development priorities. Contextual education can cultivate an appreciation for culture by promoting tolerance and diversity for improved social cohesion. It can also act as a vehicle by which to mainstream the teaching of cultural values, knowledge, practices and skills, language, and the arts. Teacher preparedness is also critical with implications for teacher education, training and professional development. Cultural ways of learning and knowing are core components of a contextualised, culture inclusive curriculum and are critical to the development and use of pedagogies in the Pacific region for the enhancement of learning experiences and improved educational outcomes that will contribute to individual and collective resilience building and sustainability.

## Culture, health and food security

Health is essential to individual and community wellbeing. Non-communicable diseases (NCDs) are the leading cause of death in PICTs, followed by mental health and disability. Related to these are causal factors such as violence and injury related to gender-based violence, domestic violence and road traffic injuries[10]. Culture is identified as a mitigating factor in order to address the drivers of social change and globalisation, impacts of climate change and natural disasters that contribute to these risks and challenges. Cultural ways of life promote healthy, balanced lifestyles that contrast with heavy preservative-based convenience lifestyles that are often

9 PIFS 2018. Pacific Regional Education Framework (PacREF) 2018–2030: Moving Towards Education 2030. Suva, Fiji: The University of the South Pacific and PIFS. Retrieved from: https://www.forumsec.org/wp-content/uploads/2018/10/Pacific-Regional-Education-Framework-PacREF-2018-2030.pdf.

10 WHO (World Health Organization) 2021. Addressing NCDs in the Pacific. Retrieved from: https://www.who.int/westernpacific/activities/addressing-ncds-in-the-pacific/.

reliant on imported processed foods, including fast foods and canned foods. There are lessons to be learned from traditional food preparation and healthy living practices as well as traditional processes of food preservation during droughts in order to aid in the preparation for natural disasters and climate change adaptation. IKS include both food security and biosecurity preservation approaches that need to be supported as they are at risk due to gaps in knowledge transmission, impact of climate change and the widening of industrial and commercial activities.[11] Indigenous food systems in the Pacific region include both land-based and ocean-based knowledge and skills that add value to COVID-19 recovery efforts, NCD interventions, disaster management and climate change adaption. Additionally, there is potential in exploring herbal medicinal practices for preventative care as complementary to western medicinal curative treatments, but it will be necessary to mitigate the considerable risk posed by commercial and pharmaceutical interests.

## Culture and global pandemics

The **COVID-19 pandemic** has revealed the need to strengthen and improve Pacific public health systems for the management of the current crisis and to prepare for potential future epidemics and pandemics. Across PICTs, COVID-19 has posed a tremendous challenge with losses across the culture sector as a direct result of the closure of the tourism industry and loss of income for tourism dependent enterprises and the CCIs. Preliminary assessments show that culture provides strong social capital as a driver of community resilience and recovery through cultural practices such as the return to backyard gardening and interdependence of community relationships such as *fetokoni'aki* (reciprocity, Tonga), *solesolevaki* (working together and supporting each other towards a common goal, Fiji) and the *wantok system* (community support, Solomon Islands).[12] One of the supportive mechanisms made available to the culture sector and CCIs during the COVID-19 pandemic, and elsewhere in the world, included short-term and long-term COVID-19 recovery relief funding. Future pandemics and natural disaster recovery models would be beneficial to PICTs to ensure that the culture sector and CCIs are able to survive and thrive.

## Culture and social inclusion

The PRCS advocates a culture-for-all approach, which highlights basic core values that are drawn from culture, faith and human rights. It recognises the need for social inclusion through targeted interventions for the inclusion of minority groups and marginalised communities including women, youth, children, LGBTQI+ persons and those living with disabilities. Targeted social inclusion can be a sensitive issue, but it is necessary to ensure the value and respect for human dignity. The right to one's culture, language, and equal access to opportunities is at the heart of the Pacific culture decade. Gender equality is critical to fully appreciating Pacific custodianship and the role of gendered knowledge in IKS. Gendered knowledge is a form of closed, sacred knowledge that must be recognised, supported, strengthened and protected. Likewise, youth in the Pacific region, as emerging custodians, need opportunities to develop leadership and to benefit from intergenerational knowledge and skills transfer. Differently abled persons also have the right of access to culture. Cultural interventions must consider the needs of those living with disabilities, and other marginalised groups whether they are women, youth, members of the LGBTQI+ community, or potential artisans and cultural producers wishing to participate in cultural life or to earn a sustainable livelihood from the CCIs.

11 Conn C., Cammock R., Ford K., and Faesen Kloet, G. Pacific Food Systems: A Policy Review. NZ Institute for Pacific Research. Retrieved from: https://apo.org.au/sites/default/files/resource-files/2019-08/apo-nid256291.pdf.

12 UNESCO 2021. Impact of Covid-19 on Social Cohesion, Cultural Institutions and Industries in the Pacific Island Countries and Territories. Apia, Samoa: UNESCO in Pacific.

## Culture and tourism

PICTs rely heavily on economic revenue from tourism. The *Pacific 2030: Sustainable Tourism Policy Framework*[13] highlights role of the tourism industry in accelerating *"… progress towards global, regional and national commitments…"* and contributing *"…to job creation, fostering social cohesion and building the path towards a sustainable recovery from the social and economic impact of the Covid-19 Pandemic."* (p. 5). The relationship between the tourism sector and culture sector are mutually reinforcing. While tourism provides much needed economic return for creative and cultural producers, the CCIs, in turn, offer travellers with unique cultural experiences. **Cultural tourism, eco-tourism and agritourism** are related areas of interest for tourism industry growth and are a benefit to local communities. Through cultural tourism, PICTs can promote visits to heritage sites, parks and the local arts scene including music, arts, heritage arts and local crafts, local cuisine, and cultural, village and community experiences and traditions. The natural ecological experience offered by ecotourism promotes both cultural and environmental appreciation, including conservation value. Eco-tours, for example, draw on both cultural and natural heritage and provide a unique insight into the local community and environment. Agricultural tourism and agritourism – which covers land, fisheries, and oceans – further enable visits to farms or production sites where travellers learn about local culture and the practice of providing income to producers, farmers and local community.

## Culture and trade

**International trade** is a major source of economic return and culture provides unique prospects for export market value. Trade and commercialisation bring to the fore concerns about **misappropriation of culture** and draw attention to the need for balance between the advancement of culture for innovation while safeguarding against misappropriation. A recent example of this is the *Regional Kava Development Strategy*, which will provide an example for other areas of trade interest.

## Culture and the private sector

PICTs must strike a balance between conservation and safeguarding heritage while pursuing business enterprises that offer sustainable livelihoods and economic returns for people of the Pacific region. The *Pacific Islands Private Sector Strategy* provides a link to the culture sector and CCIs, as well as to other openings around the development of business clusters that promote South-South and regional cooperation, including the development of Pacific business clusters that focus on of cultural products. Innovation and technology are critical to a thriving private sector and the dual relationship with culture presents both potential as well as challenges around TKEC and IPR/ICIP for commercial interests. National private sector organisations are important stakeholders who can assist in the development of a business agenda for the culture sector, and account for challenges, risks and opportunities. The culture sector and CCIs offer multiple opportunities for trade, business and employment within the private sector, which acts as both employer and investor. Careers education is important, as is capacity strengthening – specifically in the area of entrepreneurship. For instance, some school leavers may be interested in running their own business, while others will look for employment in the public or private sector. There is a need for education and training opportunities – which broadly cover the arts, ICT, graphics and new media, tourism, for example – in order for people to start their own businesses.

## Promoting cross-sectoral efforts

To create broad stakeholder awareness of the PRCS, the communications plan captures wide socialisation across PICTs, as well as at the regional and international levels. Within PICTs, this includes consultation of stakeholders who are directly and indirectly connected with culture.

13 Pacific Tourism Organisation 2021. Pacific 2030: Sustainable Tourism Policy Framework. Retrieved from: https://southpacificislands.travel/wp-content/uploads/2021/07/Pacific-Sustainable-Tourism-Policy-Framework.pdf.

# A PACIFIC APPROACH | FRAMING THE PACIFIC REGIONAL CULTURE STRATEGY 2022–2032

## Who we are. Where we are. Where we want to go and, how we want to get there.

The Pacific culture and development story is presented as a visual narrative that draws on the metaphor of journeys and navigation and builds on an underpinning philosophy of the PRCS story – ***Our future is in our past***. As a guiding framework, it emphasises ways of knowing and doing in the Pacific Region and informs a contextual futures-thinking approach that is derived from a technical back-casting exercise and foresight using Pacific approaches and methodologies to envision and guide PRCS implementation.

The navigational metaphor utilises a central visual reference that is derived from Melanesia in the form of a double-hulled canoe, the **Fijian drua**, to represent who we are as a region and the collective journey that we are embarking on. The second visual reference, from Polynesia, is the **ke pānānā Hawaii** (star compass) that is used to chart our destination and priorities. Finally, from Micronesia, the **Marshallese rebbilib**, a navigational stick chart is used to represent the monitoring and evaluation process that will be used to measure our progress as we navigate through changing developmental contexts over the lifespan of the PRCS.

Who we are and what we represent

Melanesian Long Distance Sailing Vessel (Fijian Drua)

Charting our destination / priorities

Ke Pānānā (Hawaiian Star Compass)

Measuring our progress as we navigate through uncertainty

Rebbilib Marshallese (Navigational Stick Chart)

Figure 1. PRCS visual narrative[14]

14 Melanesian long distance sailing vessel. Retrieved from: https://www.stamps-for-sale.com/fiji-1998--maritime-past-and-present-set-fine-mint-72222-p.asp.
Hawaiian star compass. Retrieved from: https://archive.hokulea.com/ike/hookele/star_compasses.html.
Micronesian stick chart. Photograph by Walter Meayers Edwards. Retrieved from: http://education.nationalgeographic.com.

# OUR PACIFIC STORY | THE FUTURE IS IN OUR PAST

*Our Pacific story* is grounded in our experiences as natural navigators and voyagers of the vast Pacific Ocean. It is based on the shared belief that **our future is in our past**, which is a common metaphorical reference to time and space. This cultural lens views the past as being clearly in front of us while the future remains uncertain. It reminds us that our future is grounded in our past and is dependent on the choices we make and actions we take in the present. We recognise that the many challenges we face as a region are also opportunities to work towards a shared vision. The PRCS anticipates the direction we would like to take over the next 10 years to advance culture sector development and growth. At the same time, we maintain the need to safeguard the heritage of the Pacific region, including languages and traditions. We collectively envision a future where *"Pacific cultures are vibrant, visible, and valued for the empowerment, wellbeing, and prosperity of our people"*. This vision clarifies our desired destination. The reference points in charting this journey include the four cardinal directions (priorities), which are symbolised by the Polynesian star chart shown in figure 2 below. Our navigators of Drua/Vaka/Wa (double hulled canoes) will use these points to guide the journey towards our vision.

Figure 2. Our Pacific story[15]

The PRCS reflects the unique and diverse cultural context in the Pacific region. It recognises the inherent relationship between Pacific Indigenous peoples and emphasises the importance of sustained cultural development and support. At the same time, it acknowledges the many Pacific diaspora communities within the region, particularly in the multicultural contexts of, for example, Australia, New Zealand, Fiji and Hawaii.

Navigating this collective cultural journey requires that we draw from past experiences by applying lessons learned, resilience skills and resourcefulness in order to manage the conditions and circumstances that we find ourselves in (sails and ocean). The stars, in our visual graphic, represent the 27 SPC member countries and territories and symbolise the directive and mandate for this important work. The foundation of the double-hulled canoe forms our cultural values, which strengthen and bind our commitment to the PRCS vision.

15 Original commissioned artwork by Christopher Samisoni, 2021.

## The Pacific Regional Culture Strategy as a navigational tool

The PRCS is an attempt to prioritise development of the culture sector and CCIs, as well as culture within the broader development agenda. To achieve sustainable cultural development, specific culture interventions must be prioritised. Over the next decade, these interventions are expected to positively advance investment in, and development and recognition of the contribution of culture to the lives and livelihoods of people of the Pacific region and PICTs. Current development models are underpinned and driven by philosophies of economic growth and an economic value system that has been established by the developed world. To address this, the PRCS promotes a Pacific-led, futures-thinking, sustainability-focused approach. This vision for sustainability is aligned with the *2030 Agenda for Sustainable Development*.[16]

To navigate the uncertainty of development shifts, the strategy advocates a collaborative approach that is underpinned by values and cultural ways of being and doing in the Pacific region. The future envisioned is one where cultures of the Pacific region are at the centre of the development agenda, ensuring the empowerment, wellbeing and prosperity of Pacific peoples. At the foundational level, the PRCS advocates for a strategic approach to harnessing cultural policies for sustainable development and emphasises a dedicated focus on specific challenges such as digitalisation and climate action. It further aims to advance countries' strategic priorities that pertain to cultural policies – notably the strengthening of public support, funding schemes and regulatory frameworks.

## Pacific values and tools

The PRCS is underpinned by Pacific cultural philosophies and a shared values platform, which emphasises the importance of relationships and interdependence. This informs our understanding of the multi-layered relational spaces at the national, regional, and international level. It guides our engagement in the processes of establishing, nurturing, and maintaining meaningful partnerships and collaborative efforts towards our shared goal.

In drawing our inspiration and motivation from the cultural source, we turn to Pacific Indigenous proverbial sayings and metaphors that capture our life philosophies. A selection is provided below to demonstrate how these embedded values inform our practice and engagement. These are a small selection of the many cultural references that speak to the values and principles of the PRCS underpinning a spirit of solidarity, relationality, and connectedness.

16 https://www.un.org/development/desa/jpo/wp-content/uploads/sites/55/2017/02/2030-Agenda-for-Sustainable-Development-KCSD-Primer-new.pdf

Table 3. Pacific proverbs and values

| Country | Proverbial sayings |
|---|---|
| **Cook Islands** | ***Kia rapa-tū, rapa ki te `itinga! Kia rapa-tū, rapa ki te `opunga! Ei taku rima rāi te rapa i taku `oe!*** This translates to: "Firmly stand the blade, paddle to the East! Firmly stand the blade, paddle to the West! Within my hands is the blade of my paddle!" This saying is a reminder that like our ancestors, a person must understand the knowledge of the natural environment of the land, the sky, the sea, the skills, and proficiencies of sailing on the *Moana Nui a Kiva*, the ocean, to reach your desired destination. |
| **Fiji** | ***Solesolevaki*** means to come together as a community and working as a family towards the common good, for collective wellbeing and prosperity. *Solesolevaki* is a process that emphasises social relations, reciprocity and interdependence in working towards a common goal and social cohesion. |
| **French Polynesia** | ***O te hue i te vai, e ha'amae i te pua*** translates as: "He that depletes water, hampers the blossom of its offspring." "Vai" has a double meaning: water and existence, and speaks to the inseparable link between our natural and cultural heritage. |
| **Hawaii** | ***I ka wā ma mua, i ka wā ma hope*** means, in the time in front, in the time in back. This saying is a reminder that the future is behind us, but we can see the wisdom and lessons learned from the past clearly in front of us.<br>***Ho'okahi ka 'ilau like 'ana***, which means "Wield the paddles together", refers to the act of working together. |
| **Kiribati** | ***Te waakoiaaba*** translates as: "The canoe for the people and land. Lit. "Waa" means canoe, "Akoi" is love/care, and "Aaba" is people/land environment. The canoe for the people and land (environment) is full of affection and care. It sails in harmony to reach its destination, setting its sail to chase the sunrise in the east and follows it to sunset in the west. This refers to the coming together of our communities to share our unique values/norms/skills and knowledge despite the instabilities they encounter during their journey. The canoe represents both dignity and resilience. |
| **Republic of the Marshall Islands** | ***Wa kuk, wa jimor. Waan kojipan koj. Waan kokkure koj. Waan jokkwier.*** This translates to: "Canoe to bring us together. Canoe belonging to everyone. Canoe to help us. Canoe to destroy us. Canoe to give meaning to our lives." This saying can be used to describe the canoe as the metaphor of culture as the source of life and what gives our collective meaning.<br>***Juumemmej*** means "Stand awake". This refers to circumstances that require concentration, alertness and a sense of responsibility for the welfare of others. Traditionally, it describes the duty of the helmsman on a long ocean voyage, who keeps a sharp eye on the rigging, the stars, waves and weather, while others sleep in relative comfort. The broader meaning may be seen as a challenge or a reminder to those in leadership roles to pay close attention to their roles and responsibilities so that they may navigate through times of difficultly. |
| **Samoa** | ***Vivili fa'amanu o matagi*** means "We strive after our goals despite difficulties." This saying is used to describe our resilience as people of the Pacific region.<br>***Ua se 'afa e tasi*** means "It looks as if it were all made with one and the same mesh-stick." This saying is used to express a common opinion or consensus and may be used to describe the regional "collective" and our *collective responsibility* to carry out this work. |
| **Tonga** | ***Tākanga 'etau fohe*** translates as: "Colleagues at the oars." It means mobilising and working together towards a common purpose.<br>***Tefua 'a vaka lautala*** This translates as: "The gathering of many ships to share stories or be counted." The "vaka" is a metaphor for the people and the message is that our experiences and stories or narratives must be shared for the benefit of our communities. |

# CHARTING OUR DESTINATION

## Our vision

Together, we envision a future where Pacific region cultures are vibrant, visible, and valued for the empowerment, wellbeing and prosperity of our people.

## Our mission

To achieve this vision, we will foster an inclusive culture sector that is supported by national, regional and international partnerships; encompasses the daily lives of people of the Pacific region, and contributes to their holistic wellbeing; and, to the sustainable social, economic and environmental development of the region.

## Pānānā Hawaii | The Hawaiian star compass

Before embarking on a long-distance voyage, navigators chart their journeys using various traditional instruments such as star charts. The Hawaiian star compass is used here as a metaphor for the setting of our vision and our mission and for the charting of priorities. These act as destination points that guide the implementing agencies as they work towards achieving set outcomes and indicators.[17]

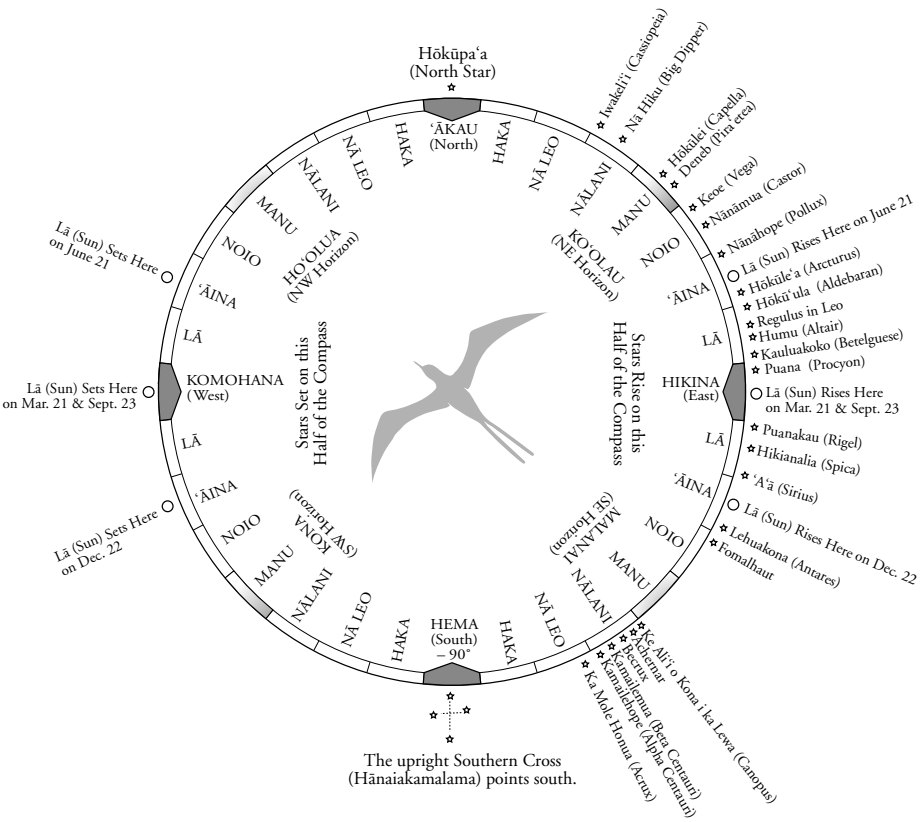



Figure 3. Envisioning the future:[18] Priorities and indicators

17 See Annex 2 for a summary excerpt from the Polynesian Voyaging Society, which explains the use and function of the Hawaiian star compass.

18 Hawaiian star compass. With permission from Nainoa Thompson. Retrieved from: https://archive.hokulea.com/ike/hookele/star_compasses.html

# PRIORITIES AND INDICATORS

The PRCS covers five priority areas: Cultural policy frameworks, cultural heritage, cultural wellbeing, cultural innovation, and cultural statistics. These priorities will guide culture interventions at the national and regional levels over the next decade.

Objectives and indicators are limited to a select number of up to three core areas, which will help to tell the story of culture development over the next 10-years. National indicators are driven by national goals and interests. The strategy does not contain an exhaustive list of all national cultural priorities and indicators for all our countries. Rather, it includes a select number of national indicators under each priority. These select indicators focus on issues that are considered to be foundational to achieving sustainable cultural development. An improvement or growth in these areas will provide direct and indirect benefits for other aspects of culture development. This flexibility allows for countries to focus on the five PRCS priorities while working towards national culture goals of their respective national culture policies and development plans.

Regional indicators also focus on those key aspects of culture development that will drive the shift in culture in the direction that we want to see. The PRCS is designed as both a living document and as a guide that allows for country flexibility in focusing on those indicators that support and are in line with national culture priorities.

Table 4. PRCS 2022–2032 priority areas

| | |
|---|---|
| **PRIORITY 1: Cultural policy frameworks** | Our national legislation, strategies and policies amplify the value of culture and heritage |
| **PRIORITY 2: Cultural heritage** | Our cultural heritage, arts and languages are protected and thriving |
| **PRIORITY 3: Cultural wellbeing** | Our cultures are treated as an integral component of economic, environmental, social, spiritual and emotional wellbeing |
| **PRIORITY 4: Cultural innovation** | We are advancing culture in innovative ways for future generations |
| **PRIORITY 5: Cultural statistics** | Cultural statistics are current, accessible and used for effective, targeted decision-making |
| **CROSS-CUTTING PRIORITIES** | Youth, research and capacity strengthening |

# Priority 1 | Cultural policy frameworks

## Our national legislation, strategies and policies amplify the value of culture and heritage

### Description and scope

Priority 1 recognises that national culture policies are an essential tool in providing direction for the culture sector and for guiding policy in other sectors. It supports the development of cultural policy frameworks and investment for cultural development at the national level. This priority encourages the integration and mainstreaming of culture into regional development planning and policy. It also advocates for the development of mechanisms that protect TK/TKEC and ensures equitable ABS opportunities for Indigenous and local communities. Ratified UNESCO conventions are also enacted in national policies.

This priority also calls for the development of a Pacific Regional Cultural Wellbeing Indicators Framework to inform and complement development indicators. In this priority, member countries are interested in implementing government-led cultural strategies, strengthening legislation to protect culture, and enabling regulations that support cultural production, protection and the use of TKEC.

### National objectives and indicators

**1.1. Strengthening national policy, legislation and guidelines**

- Development of national culture policies with the inclusion of cultural statistics as a priority
- Development of cultural statistics plans
- Legislature/guidelines for the protection and promotion of culture, cultural rights and cultural diversity – where relevant – including ABS approaches for access to and use of TK, as well as ICH and processes for meaningfully engaging with traditional owners

**1.2. Culture as a national development priority**

- Inclusion of culture/TK/cultural heritage (CH) in national development plans
- Share of national budgetary allocation spent on culture sector

### Regional objectives and indicators

**1.3. Integration of culture in regional policy frameworks**

- Regional policy frameworks and guidelines that focus on culture and recognise culture as a driver and enabler of sustainable development
- Inclusion of culture/TK/CH in regional frameworks and strategies
- Pacific Cultural Wellbeing Indicators Framework developed and presented to culture ministers

**1.4. Protection of TKEC**

- Evidence of tracking systems in place for the for the protection of TK and knowledge holders, including ABS approaches for access to and use of TK, as well as ICH and processes for meaningfully engaging with traditional owners

# Priority 2 | Cultural heritage

## Our cultural heritage, arts and languages are protected and thriving

### Description and scope

Cultural heritage (CH) is a wide area of interest that covers both tangible and intangible cultural heritage and intersects with natural heritage. PICTs are concerned about the status of culture and the CCIs in the context of humanitarian disasters such as epidemics and pandemics, Covid-19, climate change and natural disasters. They are also interested in the transmission and sharing of knowledge and history, language and culture revitalisation, the mainstreaming of culture and language in education, and integration of culture into other sectoral efforts. Also critical are the following: safeguarding TK and TKEC, recognising collective and individual rights of knowledge holders, and the protection of natural and cultural heritage, ICH, underwater heritage, and historical and culturally significant sites and places. In addition to celebrating and promoting cultural events, things such as traditional architecture/building skills and navigation, and traditional sports are additional areas of interest. Also of interest is the need to value heritage skills and expertise and to increase funding and capacity strengthening of traditional and contemporary artists, practitioners and cultural producers. A future-focused perspective is required for the protection of cultural resources and traditional materials, and for supporting Indigenous ownership of TKEC.

Priority 2 focuses on national cultural heritage management planning and resources and advocates for the mainstreaming of culture, language and the arts in basic education. At the regional level, it aligns with the draft Regional World Heritage Action Plan 2021–2025 and ratification of UNESCO culture conventions, revitalisation of Pacific languages and technical assistance to support heritage and contemporary arts.

### National objectives and indicators

**2.1. National planning for the safeguarding of Pacific cultural heritage**

- National CH management plans developed and national budgetary allocation for their implementation.

**2.2. Mainstreaming culture, local languages and the arts in education**

- Textbooks and resources produced for the teaching of culture, local languages and the arts at primary school (years 1–8)
- Inclusion of culture and language in teacher training/education and professional development
- Language revitalisation programmes at community level and/or formal education (basic and higher education)
- Percentage of instructional hours per week dedicated to the teaching of culture, languages and the arts in primary and secondary school.

### Regional objectives and indicators

**2.3 Regional and international commitments**

- Support for the development and implementation of the draft Pacific World Heritage Action Plan 2021–2025
- Support for countries towards ratification of UNESCO cultural conventions and effective implementation of conventions that have been ratified

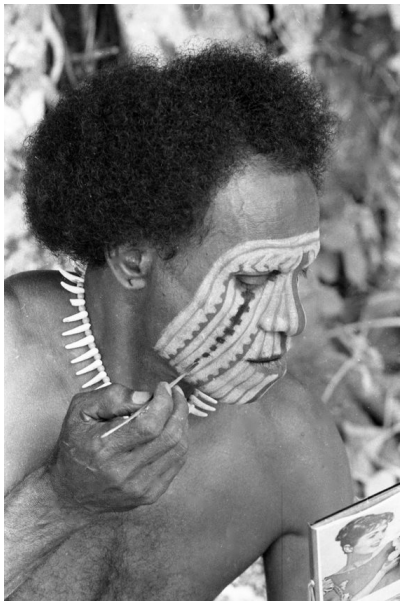
- Applications of relevant UNESCO recommendations such as *1980 Recommendations on the Status of the Artist*[19] and *2015 Recommendations on Museums & Collections*[20].

### 2.4 Revitalisation of Pacific languages, heritage and contemporary arts

- Evidence of Regional initiatives and technical support to countries for the:

  a. Revitalisation of Pacific languages including activities for *UN International Decade of Indigenous Languages* ;[21] and

  b. Contemporary and heritage arts in the Pacific region.



A Papua New Guinea performer at the first Festival of Pacific Arts in Fiji. Photo: National Archives of Fiji

Tonga women demonstrate the making of ngatu during the first Festival of Pacific Arts in Fiji. Photo: National Archives of Fiji

19 UNESCO Records of the General Conference, 21st session, Belgrade, 23 September to 28 October 1980, v. 1: Resolutions. Retrieved from: https://unesdoc.unesco.org/.

20 UNESCO 2016. Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society. Retrieved from: http://umac.icom.museum/wp-content/uploads/2018/08/246331m.pdf/.

21 UN International Decade of Indigenous Languages 2022–2032

# Priority 3 | Cultural wellbeing

## Our cultures are treated as an integral component of economic, environmental, social and spiritual wellbeing

### Description and scope

Cultural wellbeing has been identified as a core area of interest for PICTs. This priority offers an opportunity to rethink national and regional development indicators and priorities in order to include socio-cultural dimensions. Cultural wellbeing is recognised as an enabler for the survival, livelihood, resilience and dignity of our people. Shared areas of interest cover a wide scope from the role of culture in climate change resilience, sustainable development and Disaster risk management efforts to supporting sustainable cultural tourism and arts/culture opportunities that balance cultural, environmental, social and economic demands. PICTs recognise the importance of equal opportunities for women, youth, people living with disabilities and other marginalised and vulnerable minority groups. There is further interest in food security through the promotion of healthy lifestyles and improved food systems, traditional medicine, local agricultural practices, slow food approaches and traditional food preservation methods.

Culture and the arts are seen as useful advocacy tools for cultural wellbeing. Culture is advocated as environment-friendly income generating opportunities and countries are interested in strengthening cultural wellbeing in the context of humanitarian disasters such as COVID-19, climate change and natural disasters. Over the next 10 years, priority 3 advocates for an increase in community-based programmes that increase understanding of the value and benefit of culture to sustainable livelihoods, wellbeing and social cohesion. Social inclusion is central to cultural wellbeing. This includes a culture-for-all approach and emphasises the need to consider participation of children, youth, persons living with disabilities and women. This means recognition of gendered dimensions of culture and knowledge including the role of women and men as custodians of culture.

### National objectives and indicators

**3.1. Awareness of the value and benefit of culture**

- Community-based advocacy programmes on the value of culture offered by various national agencies, including national institutions, culture department and civil society
- Accredited institutions offering culture sector training courses/accreditation qualifications/ professional development as part of their curriculum, including opportunities for artists (specific areas of interest include sustainable cultural tourism, youth leadership, entrepreneurship, digital literacy and e-marketing)

**3.2. Sustainable cultural tourism**

- Supportive mechanisms for the strengthening of sustainable cultural tourism as well as targeted support for cultural and creative producers, small and medium enterprises (SMEs) and other cottage industries towards the delivery of unique, diverse and quality tourism products and experiences

**3.3. Local content on mainstream radio and TV**

- Local content aired on national radio and TV programmes and number of these programmes delivered in local language(s) as well as the extent to which Indigenous writers, producers, directors, and actors are included in mainstream content

## Regional objectives and indicators

### 3.4. Digital and mass media tools for culture

- Creation of Pacific digital and mass-media tools resource platform

### 3.5. Festival of Pacific Arts and Culture (FestPAC)

- FestPAC review completed, and host country guidelines developed and implemented, including hybrid model/digital platform
- FestPAC Youth Ambassador Programme
- FestPAC evaluation to include (i) participating country evaluation, and (ii) tracking of the number of artist forums and collaboration spaces within the FestPAC programme

A traditional welcome at the Pacific Islands Leaders Forum meeting in July 2022. Photo: SPC

# Priority 4 | Cultural innovation

## We are advancing culture in innovative ways for future generations

### Description and scope

Cultural innovation is essential for CCIs to thrive. In the context of the PRCS, cultural innovation refers to the development and design of new expressions of culture and/or cultural goods and services. These new expressions of culture may be inspired or informed by tangible cultural heritage and/or cultural process and methodologies and must give due consideration to traditional knowledge and knowledge holders. PICTs are interested in investing in opportunities that support the cultural and creative economy, bridge customary with contemporary ideas, build youth capability and leadership around arts and culture, and strengthen Pacific peoples' participation in global markets. To achieve this, it will be important to support creative entrepreneurship in order to build resilience – especially for cultural and creative producers in rural communities, out-of-school youths, heritage artisans, contemporary artists, practitioners, cultural producers and cultural knowledge holders, women, other youths, persons with disabilities and marginalised communities. Other areas of shared interest include digital technologies, transmission and storytelling; capability-building and strengthening of culture sector practitioners; and government-led funding and communication to promote the arts. Other areas of shared interest and concern include audio-visual and film production, support for the digital sector to make culture accessible to as wide an audience as possible and understanding the barriers and enablers for cultural innovation in the context of humanitarian disasters such as Covid-19, climate change and natural disasters. The culture sector and CCIs are particularly vulnerable to pandemics and natural disasters. It will be important to consider the establishment of an emergency pool of funds or a culture economy recovery fund that enables institutions, practitioners, producers, SMEs and artisans to continue their practice and activities in times of crisis.

Priority 4 advocates for government support to encourage sustainable growth of cultural and creative producers and SMEs. It also emphasises the importance of growing the capacity for the CCIs. At the regional level, the emphasis is on increasing arts and cultural exchange programmes and trade opportunities for the cultural and creative industries. There is potential to strengthen a CROP approach to culture and the CCIs, noting, for example, the need to strike a balance between safeguarding efforts and trade.

### National objectives and indicators

**4.1. National efforts to support the growth of the CCIs**

- Government support such as stimulus packages for the CCIs, including, e.g., tax incentives, SME support, grants/loans, etc.
- Number of accredited institutions offering culture sector training courses/accreditation qualifications/professional development as part of their curriculum, including opportunities for artists (specific areas of interest include sustainable cultural tourism, youth leadership, youth ambassador programme, etc.)

### Regional objectives and indicators

**4.2. Regional efforts to support the growth of the CCIs**

- New opportunities for training, education and development of CCI practitioners (artists, cultural producers, etc.) including regional/international development programmes and cultural exchanges
- Scoping analysis and report of regional and international trade/market access opportunities for cultural and creative goods and services, including analysis of PACER Plus and sub-regional arrangements e.g., Pacific Island Countries Trade Agreement (PICTA), Melanesian Spearhead Group (MSG) Trade Agreements.

# Priority 5 | Cultural statistics

## Our cultural statistics are current, accessible and used for effective, targeted decision-making

### Description and scope

Cultural statistics provide invaluable data about the status of culture and the CCIs, and about the impact of culture in social and economic development. UNESCO Institute for Statistics (UIS) provides a critical link to capacity strengthening for a deeper understanding of cultural statistics, as well as dedicated efforts towards the achievement of SDG 11.4 to make cities and human settlements inclusive, safe, resilient and sustainable. The *UNESCO 2009 Framework for Cultural Statistics*[22] identifies cultural domains that include cultural and natural heritage (tangible and intangible cultural heritage); performance and celebration (performing arts, music, festivals, fairs and feasts); visual ats and crafts (fine arts, photography, crafts); books and press (books, newspapers and magazines and other printed materials, library (also virtual) and book fairs); audio-visual and interactive media (film and video, TV/radio and internet livestreaming, internet podcasts, video games (also online); and design and creative services (fashion design, graphic design, interior design, landscape design, architectural services and advertising services). Related domains include tourism (charter travel and tourist services, and hospitality and accommodation) and sports and recreation (sports, physical fitness and wellbeing, amusement and theme parks and gambling). Key areas in this framework include education and training, archiving and preserving cultural heritage, as well as resourcing and equipment, and other supporting materials.

22 UIS (UNESCO Institute for Statistics) 2009. UNESCO Framework for Cultural Statistics (FCS). Montreal, Canada: UIS. Retrieved from: http://uis.unesco.org/sites/default/files/documents/unesco-framework-for-cultural-statistics-2009-en_0.pdf/.

A Tongan performance at the 10th Festival of Pacific Arts and Culture. Photo: SPC

PICTs are interested in generating culture data for quality decision-making. Capacity strengthening will be necessary to facilitate the collection, dissemination and use of culture statistics that will enable quality and robust data to enable evidence-based decision-making. This will include capability-building of culture departments themselves and other line ministry staff. Data sovereignty is a shared concern and mechanisms will be required to ensure due care and consideration around these sensitivities. There is specific interest in cultural statistics about the culture sector itself, the CCIs and cross-sectoral interests such as data around education land-use and management, and in humanitarian disasters such as Covid-19, climate change and natural disasters.

Priority 5 advocates for the strengthening of cultural statistics for evidence-based decision-making in the culture sector and for the CCIs. Specific areas of focus include capacity strengthening and national investment for cultural statistics at the national level. Regionally, the focus is on provision of technical country support and establishment of a regional cultural statistics hub.

## National objectives and indicators

**5.1. National investment**

- Tracking of budgetary allocation for the collation of cultural statistics

**5.2. Collation of national cultural statistics**

- Inclusion of data sets to be included in national census surveys

## Regional objectives and indicators

**5.3. Toolkit on culture statistics and indicators**

- Culture statistics and indicators toolkit developed, and technical training and support offered on its use

**5.4. Regional cultural statistics repository**

- Regional cultural statistics hub/portal developed and maintained in collaboration with countries and CROP agencies with support of UNESCO UIS

# Cross-cutting priorities and indicators

## Youth, research and capacity strengthening

In addition to the five key priority areas, three cross-cutting objectives have been identified. These include youth-focused initiatives, culture research and capacity strengthening across all areas for the delivery of the PRCS. These indicators are pitched at both the national and regional levels.

### Youth

**6.1. Youth and culture initiatives**

- Support for youth and culture programmes at national and regional levels, including youth leadership, mentorship, entrepreneurship, and development including opportunities for intergenerational dialogue and transmission of knowledge and skills to young peoples

### Research

**6.2 Culture research**

- National and regional support for culture research protocols, funding and for the culture research that will contribute to generating knowledge about culture and the CCIs, and awareness of the benefits and contributions of culture to sustainable development

### Capacity strengthening

**6.3 Capacity strengthening across all priority areas and for the delivery of the PRCS**

- National and regional training and capacity development in each of the PRCS priority areas (cultural policy frameworks, cultural heritage, cultural wellbeing, cultural innovation, and cultural statistics) Implementation plan

# IMPLEMENTATION PLAN

Implementation of the *Pacific Regional Culture Strategy 2022–2032* will take place in two, five-year cycles. Table 5 summarises the proposed implementation plan.

Table 5. Implementation cycles

| Timeline | Activity | Responsibility |
|---|---|---|
| 2019–2021 | Policy development | CWG/CPAC |
| 2022 | 35th Council of Pacific Arts and Culture Meeting<br>5th Pacific Ministers of Meeting | CPAC/CMM |
| 2022–2026 | Phase 1 Implementation plan | PICTs/SPC |
| 2027 | MELP milestone reporting<br>Mid-term review | SPC |
| 2027–2032 | Phase 2 Implementation plan | PICTs/SPC |
| 2033 | MELP milestone reporting<br>Final review of PRCS 2022–2032 | SPC |

# MONITORING, EVALUATION AND LEARNING

## The Rebbilib monitoring, evaluation and learning framework

The **Monitoring, Evaluation and Learning (MEL)** Plan for the implementation of the *Pacific Regional Culture Strategy 2022–2032* is designed around the *Rebbilib* Instrument that was developed by the SPC Strategy Performance and Learning (SPL) division in 2020. This instrument reinforces the Pacific navigation metaphor and approaches that are endorsed by CPAC in the design and development of the PRCS. The *Rebbilib MEL* Framework offers a contextualised methodology to monitoring and evaluation and makes careful selection of Pacific concepts and methods, which are adapted with international mainstream approaches to MEL capacity strengthening.

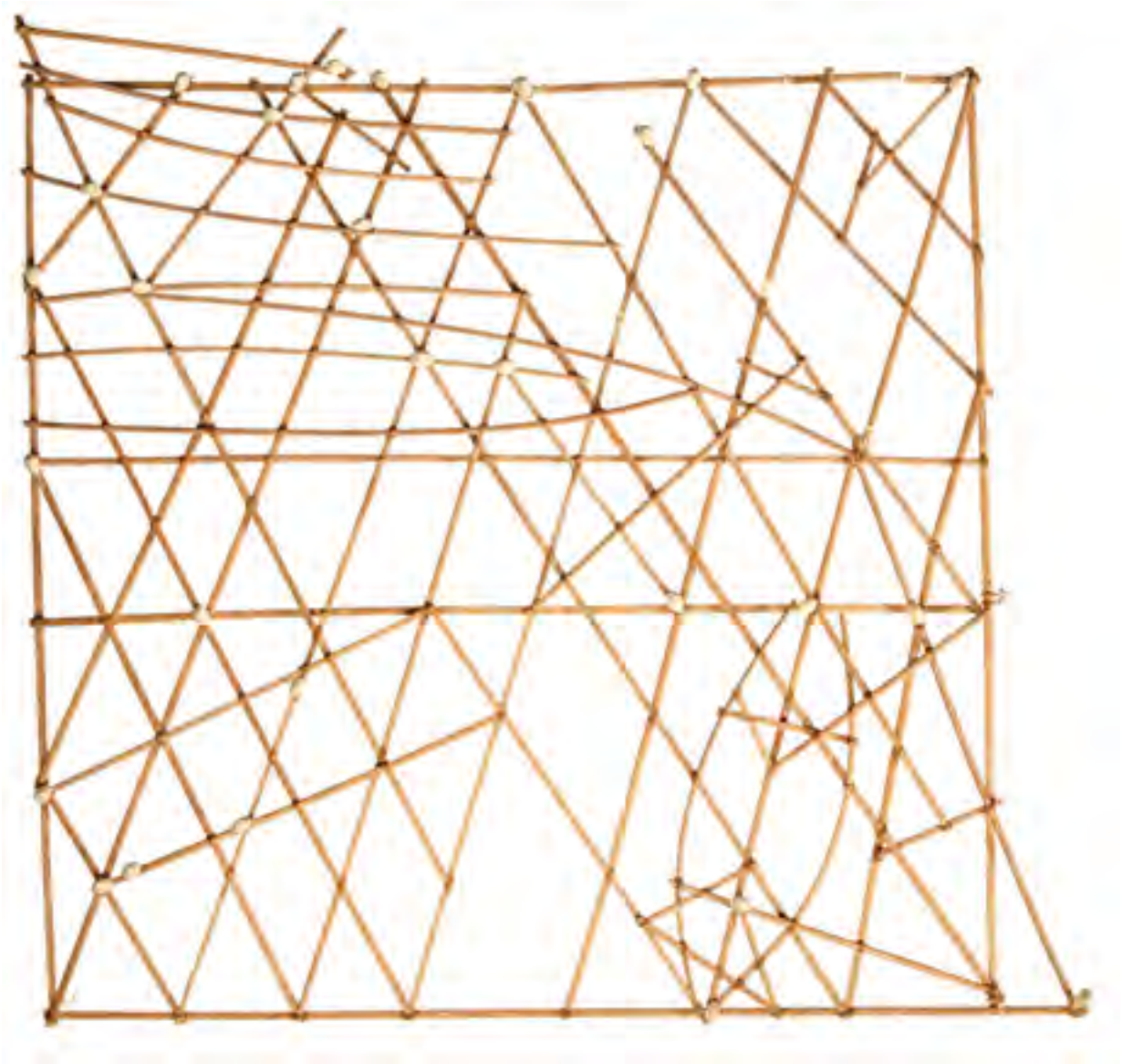


Figure 4. The Rebbilib navigational chart[23]

23 Source: Cooper Hewitt, Smithsonian Design Museum, pre-1950.

Table 4 provides an overview of the three domains within the monitoring, evaluation and learning system framework, which informs the MEL Plan for the implementation of the *Pacific Regional Culture Strategy 2022–2032*.

Table 6. The MEL system framework[24]

| | | |
|---|---|---|
| **Domain 1. People, partnerships and planning** \| Strengthening commitment to and capacity for MEL work in the region. *A critical first step is the situational analysis to ascertain specific needs, readiness, and capacity caps at organisational and agency level, both nationally and regionally. To improve coordination between implementing partner agencies and alleviate the strain of reporting, strategic partnerships and working across line ministries, agencies and organisations is emphasised. Contextually relevant and culturally grounded approaches to MEL work is also emphasised in this domain* | | |
| # | Sub-domain | Capacity required |
| 1 | Organisational structures, processes and culture | Supportive structures, processes, and an enabling culture where MEL is seen as relevant for all in the organisation and for key stakeholders. |
| 2 | Human capacity for MEL | Having dedicated and an adequate number of staff members with the right skills to undertake MEL-related work. |
| 2 | Human capacity for MEL | Having dedicated and an adequate number of staff members with the right skills to undertake MEL-related work. |
| 4 | Partnerships to plan, manage or coordinate the MEL system | Various partners work together at different levels to share the MEL work and to share data. |
| **Domain 2. Collecting, verifying and analysing data** \| Inclusive data generated, analysed and interpreted using participatory approaches. *These participatory approaches further employ Pacific methods and local expertise. It is argued that greater efficiency and effectiveness is promoted when baseline data is available at sub-national, national and regional analytics. In the case of the PRCS, this will require the development and set up of cultural databases for the systematic collation and analysis of cultural statistics.* | | |
| # | Sub-domain | Capacity required |
| 5 | Monitoring | Staff with MEL responsibilities collect, analyse and report on data regularly as part of the implementation of the PRCS. |
| 6 | Regional, national, and sub-national databases | Staff can draw on regional, national, and sub-national databases to supplement data collected and analysed in their organisation or agency. Agencies will work towards the establishment of culture databases where required. |
| 7 | Evaluation | Organisations and agencies undertake evaluations in priority areas for intervention, improvement and learning. |
| 8 | Gender and equity considerations in MEL | Gender and equity are addressed in all MEL activities to understand differential effects of interventions; especially effects on those who are disadvantaged or excluded. |
| **Domain 3. Using data for decision-making** \| A systems approach that adopts contextually relevant and culturally grounded perspectives. *It is important to ensure that rigorous processes and methods of data collection are mirrors in verification approaches and that interpretation of data for effective decision-making takes into consideration both hard and soft data, as well as qualitative and quantitative narratives. These narratives must be critiqued using both local and cultural lenses as well as global perspectives. The sharing of data across agencies and organisational, national, and regional lines must be informed by ethical guidelines for good practice and in recognition of data sovereignty and copyright.* | | |
| # | Sub-domain | Capacity required |
| 9 | Use of MEL | MEL data is used for decision-making about interventions and investments. |
| 10 | Support use of MEL | Data is collated and presented in a way that facilitates their use at all levels within the organisation. |

24 Adapted from: SPC (Pacific Community) 2020. Pacific Monitoring, Evaluation and Learning Capacity Strengthening Rebbilib. Retrieved from: https://www.spc.int/DigitalLibrary/Doc/SPC/Publications/Pacific_Monitoring_Evaluation_and_Learning_Capacity_Strengthening_Rebbilib.pdf/.

The *Rebbilib MEL Instrument* will inform the development, design and use of Pacific methods and tools for use in the monitoring and evaluation of the PRCS delivery and outcomes. These tools will be used in the delivery of activities in three main phases: Phase 1: Regional stocktake, Phase 2: MEL activities, and Phase 3: Strategic direction. These activities are aligned with the two, five-year implementation cycles of the PRCS.

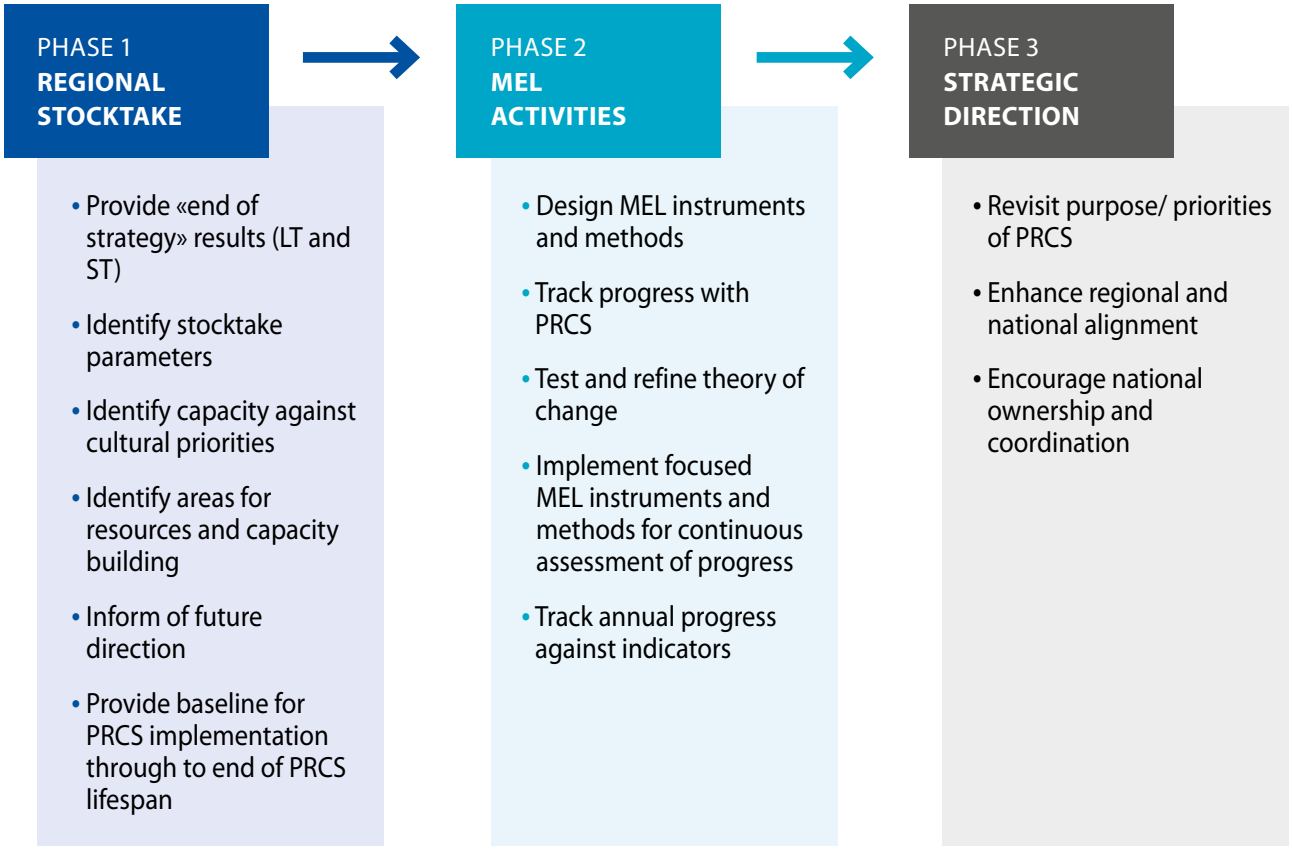



Figure 5. Overview of activities and their primary purpose

# COMMUNICATIONS PLAN

A **communications plan** has been developed to ensure appropriate socialisation of the strategy and to coordinate and manage regular and timely communications about culture initiatives and activities that are related to the implementation of the PRCS. The communications plan aims to promote activities and successful outcomes of the PRCS.

## Communications and visibility mission statement

*To create a sustainable communication platform highlighting the Pacific cultural story and provide a foundation for investment, development, and growth within the culture sector and across national and regional development priorities in the region.*

In line with this mission statement, the SPC HRSD division, as the lead implementing agency of the PRCS, will coordinate, develop and disseminate regular information about the PRCS. The objectives of the PRCS COMP are to create wide stakeholder awareness and an understanding of:

1. the PRCS, its purpose and intention;
2. the importance of culture as identity, as a vector and enabler for development and for holistic social development and wellbeing; and
3. the outcomes of the two, five-year phases of implementation of the PRCS

## Communication channels and tools

A range of communication channels will be used to ensure wide dissemination of PRCS reach. This will include the following:

- SPC website: https://www.spc.int/ and the Human Rights and Social Development (HRSD) website: https://hrsd.spc.int/.
- SPC and HRSD websites events calendar. The HRSD web page will host all relevant PRCS information, knowledge products, media information, outputs and resources.
- SPC social media accounts (Facebook, Twitter, YouTube, Instagram, LinkedIn, etc.)
- SPC newsletter.
- Regular reporting and updates will be provided by SPC to the Culture working group, CPAC and the ministers of culture, as well as at the regional level, through the CROP network to ensure that all stakeholders are kept up to date on progress of the PRCS and have the necessary opportunities for input.
- Local traditional mainstream media channels will be used to disseminate information at both the national and regional levels.
- Member countries will assist in this process by using national mainstream media to communicate PRCS information to local audiences.
- UNESCO Apia office assistance in dissemination through UNESCO network.
- CROP support in dissemination of key messages.

Guided by the SPC branding guidelines and visibility requirements, the tools for communication will include:

- Media releases, feature articles and web stories.
- Multimedia tools. These include videos (interviews), photo stories, digital storytelling and infographics.
- Videos. These will be produced primarily for two purposes throughout the implementation of PRCS. The videos will also explore how PRCS empowers Pacific cultures and communities. These short clips will be published regularly on Twitter and Facebook to create constant visibility. All videos will include either subtitles or the use of sign language interpretation.
- Radio. Opportunities for radio talkback shows and podcasts will be explored to ensure PRCS outcomes and visibility among target groups who have limited internet access.
- Journal articles or op-eds. Opportunities to author journal articles and opinion editorials on emerging issues in the Pacific region in relations to Pacific culture will be explored in order to raise the visibility of the PRCS implementation over the first five years and advance understanding on topics.
- Brochures, posters and other PRCS specific paraphernalia.
- Visibility materials, such as electronic backdrops and printed banners, as and when necessary. Special care will be taken to ensure any material produced will cater to people with special needs.
- Livestreaming of related events on website, social media and YouTube platforms.
- Academic journal articles, policy briefings and presentations (including conference attendances).
- The development and use of contextual tools for engagement with specific target groups, including child-friendly and sensitive tools, and disability-friendly/differently abled communication tools.
- Pacific arts and culture will be utilised as a communication tool at regional and international convenings and meetings to harness cultural power in highlighting key messages around, for example, climate change, biodiversity, culture loss, human rights, etc.

# RESOURCE MOBILISATION PLAN

A **PRCS resource mobilisation plan** will be developed in 2022 with the guidance and support of the PRCS working group. The purpose of the resource mobilisation plan will be to outline how resources may be raised for the delivery of the PRCS. It will also contain a resource mobilisation guide to support fundraising at the national level.

# REFERENCES


ADB (Asian Development Bank) 2006. Juumemmej: Republic of the Marshall Islands Social and Economic Report 2005, ADB Pacific Studies Series, Available online at: https://www.adb.org/sites/default/files/publication/28756/juumemmej.pdf

Conn, C., Cammock, R., Ford, K., and Faesen Kloet, G. 2020. Pacific Food Systems: A policy Review, NZ Institute for Pacific Research, https://apo.org.au/sites/default/files/resource-files/2019-08/apo-nid256291.pdf

FAO (Food and Agriculture Organization) 2021. Indigenous Peoples' Food Systems, https://www.fao.org/3/cb5131en/cb5131en.pdf

George, H. & Mitchell, L. (2012). Situational Analysis of Cultural Industries in the Pacific, Pacific Community, Suva Fiji.

IDB (Inter-American Development Bank) 2018. Launching an Orange Future: Fifteen questions for getting to know the creative entrepreneurs of Latin America and the Caribbean, https://en.unesco.org/creativity/sites/creativity/files/launching-an-orange-future_idb.pdf

Kearney, J., Intern, A. and Janke, T. 2018. Rights to Culture: Indigenous Cultural and Intellectual Property (ICIP), Copyright and Protocols, https://www.terrijanke.com.au/post/2018/01/29/rights-to-culture-indigenous-cultural-and-intellectual-property-icip-copyright-and-protoc

LaBriola, M. 2006. Lien Ippān Doon: Celebrating Survival in an 'Atypical Marshallese Community', Unpublished Master's Thesis, University of Hawaii, Honolulu. file:///C:/Users/francesv/Downloads/LaBriola_2006_r.pdf

Lien Ippān Doon: Celebrating Survival in an 'Atypical Marshallese Community https://scholarspace.manoa.hawaii.edu/bitstream/10125/21110/1/LaBriola_2006_r.pdf

Miller, R.L. 2010. Wa Kuk Wa Jimor: Outrigger Canoes, Social Change and Modern Life in the Marshall Islands, Unpublished Master's Thesis, University of Hawaii, Honolulu. Available online at: https://scholarspace.manoa.hawaii.edu/bitstream/10125/21114/Miller_2010_r.pdf

Narain, D., Rogoiruwai, K., and Singh, T. 2020. Trade and poverty: Some considerations for Pacific island countries, Griffith Asia Institute, https://www.griffith.edu.au/__data/assets/pdf_file/0019/1082512/JPRWP15-web.pdf

PIFS (Pacific Islands Forum Secretariat) 2019. Fiftieth Pacific Islands Forum Leaders' Communique, https://www.forumsec.org/wp-content/uploads/2019/08/50th-Pacific-Islands-Forum-Communique.pdf.

Polynesian Voyaging Society 2020. The Star Compass, Available online at: http://www.hokulea.com/education-at-sea/polynesian-navigation/the-star-compass/

Poundstone, V. 2019. Rebbilib (Marshallese Navigational Charts), Available online at: https://www.curationist.org/article/rebbilib/

SPC (2012). Regional Culture Strategy: Investing in Pacific Cultures 2010 – 2020. Suva, Fiji: Council of Pacific Arts and Culture and Secretariat of the Pacific Community.

SPC (Pacific Community) 2020a. Cultural Etiquette in the Pacific: Guidelines for staff working in Pacific communities, Pacific Community, Suva, Fiji.

SPC 2020b. The Pacific Monitoring, Evaluation and Learning: Capacity Strengthening Rebbilib, Pacific Community, Suva Fiji. Available online at: https://www.spc.int/DigitalLibrary/Doc/SPC/Publications/Pacific_Monitoring_Evaluation_and_Learning_Capacity_Strengthening_Rebbilib.pdf

Teaiwa, K.M 2012. Implementing, Monitoring and Evaluating Cultural Policies: A Pacific Toolkit, Pacific Community, Suva Fiji.

UCLG (United Cities and Local Governments) 2010. Culture: 4th Pillar of Sustainable Development, Agenda-21, https://www.agenda21culture.net/sites/default/files/files/documents/en/zz_culture4pillarsd_eng.pdf

UCLG 2018. Culture in the Sustainable Development Goals: A Guide for Local Action, Available online at: https://www.uclg.org/sites/default/files/culture_in_the_sdgs.pdf

UNEP (United Nations Environment Programme) 2012. UNEP/CBD/WG8J/8/INF/10/Add.1 17 September 2013, Available online at: https://www.cbd.int/topic/indigenous-peoples-and-local-communities

UNESCO (United Nations Educational, Scientific and Cultural Organization) 1980. Recommendations concerning the Rights of the Artist, http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNESCO 2001. UNESCO Universal Declaration on Cultural Diversity. Paris.

UNESCO 2005. The Decade of education for sustainable development. Paris.

UNESCO 2009. UNESCO Framework for Cultural Statistics, UNESCO Institute for Statistics, Montreal, Quebec, Canada.

UNESCO 2010. The Power of Culture for Development, https://www.seameo.org/LanguageMDGConference2010/doc/LC2010-Power-of-culture-development.pdf

Pau Hereveri, wood carver, Rapa Nui (Easter Island). Photo: Rajan Sami (11th FestPAC)

UNESCO 2014. UNESCO Culture for Development Indicators, UNESCO Paris France. Available online at: https://en.unesco.org/creativity/sites/creativity/files/digital-library/CDIS%20Methodology%20Manual%20-%20Draft%20ENG.PDF

UNESCO 2019a. Culture 2030 Indicators, UNESCO Paris France. Available online at : https://unesdoc.unesco.org/ark:/48223/pf0000371562

UNESCO 2019b. Report on the implementation of the UNESCO 2015 Recommendation on Museums & Collections, http://inclusivemuseums.org/wp-content/uploads/2019/11/781371549eng.pdf

UNESCO 2021a. Disruption and Resilience: UNESCO reports reveal new data on impact of COVID-19 on culture, https://en.unesco.org/news/disruption-and-resilience-unesco-reports-reveal-new-data-impact-covid-19-culture

UNESCO 2021b. Operational Guidelines for the Implementation of the World Heritage Convention, https://whc.unesco.org/en/guidelines/

UNESCO 2021c. Updated Policy on the Impact of Climate Change on World Heritage Properties, World Heritage Committee for the Convention Concerning the Protection of the World Cultural and Natural Heritage, 16 – 31 July 2021 (Online Meeting), https://whc.unesco.org/archive/2021/whc21-44com-7C-en.pdf

UNESCO 2021d. World Heritage Forests: Carbon Sinks Under Pressure, Paris: UNESCO, WRI and IUCN. https://www.wri.org/research/world-heritage-forests-carbon-sinks-under-pressure

UNESCO 2021e. Impact of Covid-19 on Social Cohesion, Cultural Institutions and Industries in the Pacific Island Countries and Territories, Apia: UNESCO in Pacific.

UNESCO 2021f. The Sustainable Development Goals and Culture, https://en.unesco.org/culture-development/transversal-approaches/culture-and-sustainable-development

UNESCO (n.d.) What do we mean by the Cultural and Creative Industries? https://en.unesco.org/creativity/sites/creativity/files/digital-library/What%20Do%20We%20Mean%20by%20CCI.PDF

UNESCO Institute for Statistics (UIS): http://uis.unesco.org/

UNESCO World Heritage Centre 2019. UNESCO Thematic Indicators for Culture in the 2030 Agenda for Sustainable Development, Analytical Report of the Consultation with the Member States, 2019, UNESCO, Paris France.

Wa Kuk Wa Jimor: Outrigger Canoes, Social Change and Modern Life in the Marshall Islands https://mcst-rmiusp.org/index.php/reference-library-main/download/2-marshall-islands/843-miller-r-l-2010-wa-kuk-wa-jimor-outrigger-canoes-social-change-and-modern-life-in-the-marshall-islands

WHO 2021. Addressing NCDs in the Pacific, https://www.who.int/westernpacific/activities/addressing-ncds-in-the-pacific

Win Tin, S.T., Na'ati, E., Kubuabola, I., Bertrand, S., Moreau, M., & Ravuvu, M. (2021). Strategic foresight to combat non-communicable diseases: The Pacific islands perspective, https://jfsdigital.org/2021/08/04/strategic-foresight-to-combat-non-communicable-diseases-the-pacific-islands-perspective/

WIPO (World Intellectual Property Organization) 2010. List and brief technical explanation of various forms in which traditional knowledge may be found, Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore, Available online at: https://www.wipo.int/meetings/en/doc_details.jsp?doc_id=147152

WIPO 2020. Traditional Knowledge, Available online at: https://www.wipo.int/tk/en/tk/Annexes

# ANNEXES

## Annex 1 I Summary of recommendations from the 2015 mid-term review of Regional Culture Strategy 2010–20201

The review found that the development and implementation of the Regional Culture Strategy was a milestone for cultural development in the Pacific region: it successfully linked culture and sustainable development, it aligned well with international and regional frameworks, the goals remained highly relevant, and much had been accomplished in the region since 2010. However, the review also noted that the objectives and indicators were overly ambitious and not uniformly attainable; that the strategy had failed to address the need for institutional strengthening, which hampered the effectiveness of the strategy; that insufficient attention was paid to resource mobilisation and to communicating the strategy nationally among stakeholders, thus raising questions about ownership of the strategy; and that the culture sector was still, in many cases, operating in "a silo". The review suggested that areas with significant potential for development, such as cultural industries and cultural tourism, had been insufficiently targeted, and that the lack of investment in the development of human resources in the culture sector was preventing the sector from reaching its potential and the strategy from being as effective as it could be

The main review recommendations were to:

- reduce and re-prioritise the strategy goals and objectives.
- develop SMART indicators.
- develop and review the operational aspects of the strategy, including capacity-building for the culture sector at national level; and
- develop a communication and resource mobilisation strategy.

The review also suggested specific recommendations for country action at the national level and for SPC's Culture Programme. The latter included: developing or engaging in a regional mechanism to support culture and sustainable development, such as through the CROP Working Group on Sustainable Development; developing programmes for improved human resource capabilities in the culture sector; carrying out stocktakes on cultural mainstreaming in selected countries; and mainstreaming culture across SPC programmes.

1 Excerpt from: SPC 2018. Regional Culture Strategy: Investing in Pacific Cultures 2010–2020. Phase 2: 2017–2020. Suva, Fiji: SPC. pp.1–2.

# Annex 2 I The use and function of Ke Pānānā Hawaii (Hawaiian star compass)[2]

The Hawaiian star compass revolves around the rising and setting points of the sun, stars, moon, and planets. You orientate yourself by first locating the arriving horizon, East, the side on the horizon celestial bodies arrive at. Next you identify the entering horizon, West, the side on the horizon celestial bodies enter into. The arriving horizon is called Hikina, and the entering horizon is called Komohana, literally "To Arrive" and "To Enter" in Hawaiian. You stand with your back towards Hikina, East, and you face Komohana, West, if you extend your right hand from the side of your body it points to ʻĀkau, which means "Right or North". If you extend your left hand from the side of your body it points to Hema, which means "Left or South". These 4 cardinal points break the compass up into 4 quadrants which is named for winds in Hawai'i, Ko'olau is the Northeast quadrant and is named for the trade winds, Kona lies in the opposite direction and is the Southwest quadrant, Malanai is the Southeast quadrant, and Ho'olua the Northwest.

The horizon of the compass is broken up into 32 houses, 4 of which are the cardinal points. Each house on the compass is positioned 11.25˚apart. The names of the houses are the same in the east as they are in the west and vice versa. Starting in the east and moving northwards and southwards we begin with the first house Lā (Sun) which is positioned on either side of Hikina (East) and Komohana (West). It is followed by ʻĀina (Land), Noio (Tern), Manu (Bird), Nālani (Heavens), Nāleo (Voices), and Haka (Empty). The celestial bodies move in parallel paths, rising in the East and moving West across the sky and remaining in the same hemispheres. If a star rises in the star house, we call ʻĀina in the northeastern quadrant of Ko'olau on our compass it will set in the same house, ʻĀina, in the opposite northwestern quadrant of Ho'olua and within the same hemisphere. If a star arrives in the star house, we call Nālani in the southeastern quadrant of Malanai, it will arc overhead and set toward the southwestern horizon in the Kona quadrant and re-enter the horizon in the same star house, Nālani, that it arrived in. All celestial bodies rise and move in parallel tracks as they travel on their daily east to west cycles.

We can also use the wind and ocean swells for telling direction on our star compass. The wind and swells move diagonally across the compass from quadrant to quadrant. If the wind were blowing from the northeast quadrant of Koʻ olau and from the compass house Manu, it would blow in the direction of the southwest quadrant Kona and exit the same house, Manu, that it blew from. If an ocean swell was to roll in from the compass house Nāleo in the northwest quadrant of Ho'olua it would continue in a southeasterly direction and exit the compass in the opposite quadrant, Malanai and in the same house, Nāleo, that it originated from.

2 Excerpt from: The Polynesian Society, 2020.

Fijian performers at 11th FestPAC. Photo: SPC

#pacificcultures

ISBN 978-982-00-1466-4

Pacific Community
Communauté du Pacifique

Council of Pacific Arts and Culture
Conseil des arts et de la culture du Pacifique